

The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—Goethe.

SUBSCRIPTION, FREE BY POST, 20s. PER ANNUM,
Payable in advance by Cash or Post-Office Order to DUNCAN DAVISON & CO., 244, Regent Street, London, W.

VOL. 52—No. 28.

SATURDAY, JULY 11, 1874.

PRICE { 4d. Unstamped.
5d. Stamped.

HER MAJESTY'S OPERA, THÉÂTRE ROYAL, DRURY LANE.

Last Nights of the Season.

There will be a Performance every Evening

THIS EVENING (SATURDAY), July 11, will be performed (for the last time this season), "**LE NOZZE DI FIGARO**," Cherubino, Madame Trebelli-Bettini; Il Conte, Signor Rota; Figaro, Signor Agnesi; Bartolo, Signor Borella; Basilio, Signor Rinaldini; Don Curzio, Signor Marchetti; Antonio, Signor Casaboni; Marcelina, Mdle Bauermeister; Susanna, Mdle Marie Roze; and La Contessa, Mdle Tietjens.

Last Week of the Season.

Madame Christine Nilsson.—Extra Night.

MONDAY, July 13, the successful new Opera, "**IL TALISMANO**," With entirely new scenery, dresses, decorations, and appointments. Music by M. W. Balfe. The libretto by Mr. A. Matheson. Sir Kenneth, Signor Italo Campanini; Richard, Comte de Lion, Signor Rota; Necatabanus, Signor Catalani; L'Enfer, Signor Campobello; Il Re di Francia, Signor Costa; Il Duca d'Austria, Signor Casaboni; Il Barone de Vaux, Signor Rinaldini; Berengaria, Mdle Marie Roze; and Edith Plantaganet, Madame Christine Nilsson.

TUESDAY, July 14, (for the last time this season), "**IL FLAUTO MAGICO**," Astrifammante, Mdle Louise Singelli (her third appearance in that character); Tamino, Mr Bentham; Papageno, Signor Catalani; Sarastro, Signor Perkins; Il Sacerdote, Signor Campobello; Monostatos, Signor Rinaldini; Due Uomini Armati, Signor Marchetti and Signor Costa; Due Oratori, Signor Zocchi and Signor Casaboni; Papagena, Mdle Alwina Valeria; I tre Geni, Mdle Bauermeister, Madame Demerico-Labache, and Mdle Justine Macvitt; Le tre Danigelle della Regina, Mdle Marie Roze, Mdle Risarelli, and Madame Trebelli-Bettini; and Pamina, Mdle Tietjens.

THURSDAY, July 16 (Benefit of Madame Christine Nilsson), "**LES HUGUENOTS**," FRIDAY, July 17 (Benefit of Mdle Tietjens), "**FIDELIO**," Leonora, Mdle Tietjens.

Last Night of the Season, SATURDAY, July 18.

Director of the Music and Conductor—Sir MICHAEL COSTA.

Doors open at eight o'clock, the Opera to commence at half-past. Dress circle, 10s. 6d.; amphitheatre stalls, 7s. and 5s.; amphitheatre, 2s. Tickets may be obtained of Mr. Bailey, at the Box-office, under the Portico of the Theatre, which is open daily from ten till five o'clock.

CRYSTAL PALACE.—SUMMER CONCERTS.—A CONCERT OF QUAIN AND HUMOROUS MUSIC.—The Programme of next SATURDAY, the 18th inst., will be devoted to the illustration of Music in its grand and humorous aspect, the selection comprising Haydn's "Farewell Symphony," Mozart's Sestett, "A Musical Joke," the "Clown's Funeral March," from Mendelssohn's *Midsummer Night's Dream* Music; Gounod's "Funeral March of a Marionette;" Buffo Songs from Operas; Catches, &c. Conductor—Mr MANN'S. Numbered Stalls, Half-a-Crown.

MR H. RICKARD, Bass (Pupil of Ch. J. Bishenden, the celebrated Bass), will make his First Appearance in London, July 9, and sing "O, RUDDIER THAN THE CHERRY" and "THE MARINER," at the Schubert Society's Concert, Beethoven Rooms, Cavendish Square, W.

METZLER & CO.'S

MASON & HAMLIN AMERICAN

ORGANS.

Illustrated Catalogues Post Free.

SOLE AGENTS—

METZLER & CO., 87, GREAT MARLBOROUGH STREET, LONDON.

ST. MARYLEBONE.—To Organists.—Notice is hereby given, that the Vestry of St. Marylebone are prepared to receive applications from professional men desirous of becoming CANDIDATES for the appointment of ORGANIST at the Parish Church, at a salary of £60 per annum. Applications, with testimonials, to be forwarded, under cover to the Vestry Clerk, on or before WEDNESDAY, the 15th day of July, after which time no application can be received. Notice will be given to each candidate of the day on which his attendance will be required. Further information as to the duties may be obtained on application to the Vestry Clerk.

By order,

W. E. GREENWELL, Vestry Clerk,

Court House, Marylebone Lane,

ROYAL ITALIAN OPERA, COVENT GARDEN.

THIS EVENING (SATURDAY), July 11, will be performed Meyerbeer's grand romantic Opera, "**ROBERTO IL DIAVOLO**," On MONDAY, July 13, "**DON GIOVANNI**," Zerlina, Madame Adellina Patti. On TUESDAY, July 14, "**LA SONNAMBULA**," Amina, Mdle Albani. On WEDNESDAY, July 15, the Annual Benefit of Madame Adellina Patti will take place, on which occasion will be performed Gounod's opera, "**FAUST E MARGHERITA**," On FRIDAY, July 17, the Annual Benefit of Mdle Albani will take place, on which occasion will be performed Bellini's opera, "**I PURITANI**," Last Night of the Season, SATURDAY, July 18, Meyerbeer's grand opera, "**L'ETOILE DU NORD**."

IL TALISMANO.

THE ROSE SONG,

Sung by Mr. SIMS REEVES

(For whom it was originally composed),

IS NOW PUBLISHED WITH ENGLISH WORDS, AS SUNG BY

MR. SIMS REEVES

AT HIS CONCERT AT THE ROYAL ALBERT HALL.

Price 4s.

DUFF & STEWART, 147, OXFORD STREET.

IL TALISMANO.

BY DESIRE, THE GREAT DUET,

TECO IL SERBA

(KEEP THE RING),

By **M. W. BALFE,**

WILL BE SUNG BY

MAD. CHRISTINE NILSSON & SIG. CAMPANINI,

AT THE GRAND OPERA CONCERT, ROYAL ALBERT HALL, THIS DAY.

DUFF & STEWART, 147, OXFORD STREET.

NEW SONG.

DREAMS OF HOME.

Written and Composed in Memory of

DR LIVINGSTONE.

Poetry by WM. HENDERSON.

Music by HERR REICHARDT.

In A flat, for Sopranos and Tenors, and in F and E flat, for Contraltos and Baritones.

Price 4s.

LONDON: WEEKES & CO., 16, HANOVER STREET.

And may be had of all Musicellers.

"The words of this song have been suggested by a passage in Jacob Wainwright's account of Livingstone's last days:—'He spoke much of family and home.' They are worthy of their interesting subject, and Herr Reichardt's music is fittingly simple and expressive. The song is a *pièce de circonstance*, but, as the circumstance is one of abiding interest, it is likely to have continued favour."—*Musical World*.

**BRIGHTON CONCERT AGENTS,
PIANOFORTE AND MUSICSELLERS,
LYON & HALL,
WARWICK MANSION,**

MADAME FLORENCE LANCIA (to correct a misunderstanding) begs to announce that she will continue to accept ENGAGEMENTS for Public and Private Concerts until the termination of the present year, when she finally Retires from the Profession.—28B, Devonshire Street, Portland Place, W.

MR NELSON VARLEY, having finished his Engagements in the United States, has returned to London, where he purposes remaining during the Winter. For Concert Engagements, Oratorios, &c., address, Mr NELSON VARLEY, care of Messrs DUNCAN DAVISON & Co., Foreign Music Warehouse, 244, Regent Street, W.

MISS ADA LESTER, Pianist (of M. Rivière's Concerts, at the Royal Italian Opera House), is free to accept ENGAGEMENTS for Concerts in Town or Country. Address, Miss ADA LESTER, care of Messrs DUNCAN DAVISON & Co., Foreign Music Warehouse, 244, Regent Street, W.

MADAME LOUISE LIEBHART begs to announce that all communications respecting ENGAGEMENTS for Concerts, Lessons, &c., may be addressed to her residence, No. 21, Grove End Road, St John's Wood, N.W.

MISS LILLIE ALBRECHT, Pianist (of M. Rivière's Concerts, Royal Italian Opera House), can now accept ENGAGEMENTS for Concerts, Oratorios, &c. Communications may be addressed to the care of Messrs DUNCAN DAVISON & Co., Foreign Music Warehouse, 244, Regent Street; or to Miss LILLIE ALBRECHT, at her NEW residence, 38, Oakley Square, N.W.

MR CHARLES DAVIESON (from the Conservatoire of Leipzig, pupil of the late Moscheles, Reinecke, &c.) has returned to Town for the Season, after his tour as Solo Pianist and Accompanist to Madame Patey and party. Applications for Lessons, Concerts, and Solos, &c., to be addressed, care of Messrs DUNCAN DAVISON & Co., 244, Regent Street; or Mr CUNNINGHAM BOOSEY, 2, Little Argyll Street, W.

NEW VOCAL DUET, for Soprano and Contralto, "FAREWELL, LOV'D VOICE." Words and Music by ANNA MARIA EDWARDS, Composer of "Gone like the Snows of Winter." Rapturously encored at her Matinée, June 30th.

NEW MUSIC.—Just Published.

VOCAL.		PIANO.	
Aim high (Gadsby)	3s.	The Skylark's Song (Tours)	4s.
Passing Clouds (Gadsby)	3s.	Silvery Peals (Tours)	4s.
A Proposal (L. Foster)	3s.	Voices from the Burnside (Rock-Phillis Fair (Fricker)	4s.
When the Ship comes Home (Lind-say)	4s.	When Sparrows build (Richards)	3s.
And so will I (Pinsuti)	3s.	Le Chant du Soldat (F. Lemoine)	3s.
The Fountain (Wrighton)	3s.	Germany, France, and Italy. Three Fantasies (Fridham)	each 3s.

Post free at half price. London: ROBERT COCKS & Co., New Burlington Street.

Post free at half price. London: ROBERT COCKS & Co., New Burlington Street.

Published This Day.

THE SOLDIER'S CHOICE.

SONG.

(Dedicated to MAJOR WALLACE CARPENTER.)

Words and Music by FÉLICIA BUNSEN.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

NEW ITALIAN SONGS.

"PERCHE SOGNAR MIA BELLA" .. price 3s.
(Sung by Signor GARDONI.)

"TUTTO E TORMENTI" .. price 3s.
(Dedicated to Madame LUCCI-SIEVERS.)

Composed by G. MURATORI

London: DUNCAN DAVISON & Co., 244, Regent Street.

MIGNON.

"HAST THOU E'ER SEEN THE LAND?"

("NON CONOSCI IL BEL SUOL")

Sung by MADAME NILSSON and Mlle ALBANI in AMBROISE THOMAS's Opera of

MIGNON.

(The English Words by JOHN OXFORD, Esq.)

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street; where all the Music from this popular Opera may be obtained.

"VIENI, VIENI." Serenade. Composed by ADOLFO FERRARI, and sung with such great success by Miss SOPHIE FERRARI at Mr Oberthur's Concert, at the Hanover Square Rooms, is published—price 3s.—by DUNCAN DAVISON & Co., 244, Regent Street, W.

AU BORD DE LA MER. Nocturne for Harp Solo. By CHARLES OBERTHUR. Price 4s.—London: DUNCAN DAVISON & Co., 244, Regent Street, W.; where several of Mr. OBERTHUR's popular Compositions for the Harp may be obtained.

BEETHOVEN'S POLONAISE (Op. 89), as played by Mlle MARIE KREBS, is published, price 3s., by DUNCAN DAVISON & Co., 244, Regent Street, W.

LES ALOUETTES, Impromptu for the Pianoforte, by T. LESCHETIZKY, as played by Madame ESSIOFF at her Recitals, is published—price 3s.—by DUNCAN DAVISON & Co., 244, Regent Street, W.

CARL KREBS' STUDY in B flat, as played by Mlle MARIE KREBS at her Pianoforte Recital, at St James's Hall, is published—price 3s.—by DUNCAN DAVISON & Co., 244, Regent Street, W.

AU POINT DU JOUR (Daybreak). Morceau de Salon pour le Pianoforte, par IGNAZ GIBSONE. Price 3s. London: DUNCAN DAVISON & Co., 244, Regent Street, W.

THE Celebrated POLONAISE from Glinka's Opera, "LA VIE POUR LE CZAR." Arranged for the Pianoforte by IGNAZ GIBSONE. Price 3s. London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"UPWARD, WHERE THE STARS ARE SHINING." Sacred Trio. For Soprano, Mezzo-Soprano, and Contralto. Composed by HENRY SMART. Price 4s.

"TWO PATHWAYS." Song. Words by F. E. WEATHERLY. Music by BERTHOLD TOURS. Price 3s. "This song is written with all Mr. Tours' fluency and knowledge of effect, while presenting fewer difficulties than usual. Well sung, it is sure to succeed, the more because its subject is unexceptionable."—*Musical World*.—London: DUNCAN DAVISON & Co., 244, Regent St., W.

"REINE D'AMOUR." Song. The Music by BERNARD FAIRBROTHER. Price 3s.

"THE DANCE OF THE GIPSIES." For the Piano-forte. Composed by WILLIAM CRAWFORD. Price 4s.—London: DUNCAN DAVISON & Co., 244, Regent Street, W.; where may be obtained, by the same Composer, "ALBION AND SCOTIA" (Fantasia) and a "REVERIE" for the Pianoforte, price 4s. each.

THREE BAGATELLES for the PIANOFORTE.

Composed by Mrs MOUNSEY BARTHOLOMEW. Price 5s. "The first of these pieces is an *Andante Gracioso* in A major, six-eight time; the second is an *Allegro* in the same key, common time; and the third an *Allegro l'avece* in B minor, three-eight time. Their merit is perhaps equal, inasmuch as all are worthy of Mrs Bartholomew's reputation, but their character differs materially. The first has its melody very fully harmonized; the second is a sequence of light and tripping arpeggios; while the third presents some capital exercises in *legato* playing for both hands. Both from an æsthetic and scholastic point of view, therefore, the three pieces have their value, and we commend them to the notice of both amateurs and teachers."—*Musical World*. London: DUNCAN DAVISON & Co., 244, Regent Street.

"ASPIRATIONS OF YOUTH." Song. Words by A. MONTGOMERY. Music by the Rev. M. HAST. (Arranged by HENRI DE SOLLA.) Price 4s.

"AT MORN I BESEECH THEE."—Ancient Hebrew Melody, with Accompaniment for Piano or Harmonium. Words by S. GABRIEL (12th century). Extracted from the Collection of Sacred Hymns and Prayers, edited by the Rev. M. HAST and Professor MICHAEL BERGSON. Price 3s. London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Issued Monthly.

OTSAR HORINA VEHA TIFLA.

Now Ready, Parts I. and II. of

A COLLECTION OF SACRED JEWISH HYMNS

AND PRAYERS, for a Solo Voice (with Alto, Tenor, or Bass ad lib.). Composed, Compiled, and Edited by the Rev. M. HAST (First Reader of the Great Synagogue, London). With an Accompaniment for the Pianoforte and Harmonium arranged by Professor MICHAEL BERGSON. Price 4s. net.

With HEBREW, ENGLISH, and GERMAN WORDS.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

Yearly Subscription £2 2s., to be addressed to the Rev. M. Hast, 7, Bury Street, Beris Marks, E.C.

(Copy of Letter from Sir Julius Benedict.)

2, Manchester Square, W., April 27th, 1874.
DEAR SIR,—I have examined with much interest the parts published of the Collection of Sacred Jewish Hymns, composed and compiled by the Rev. M. Hast, and edited with your most valuable co-operation. The beautiful and characteristic melodies, with their appropriate musician-like accompaniments, will, I have no doubt, prove highly attractive to all artists and real amateurs; and, if continued with the same discrimination and carefulness, must eventually become a standard work, superseding its predecessors. With best wishes for your success, I remain, dear Sir, very truly yours,
MICHAEL BERGSON, Esq., 21, Shirland Road, Maida Hill.

"HER I LOVE."

BALLAD.

By WILFORD MORGAN.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

VERDI'S REQUIEM.

We give this week extracts from some of the leading Italian papers on Verdi's last great work. The *Corriere di Milano* says:—

"It was to be expected that Verdi, whose genius is eminently dramatic, would, when writing a funeral mass, consider it rather as a drama than a prayer. And so it is; a magnificent drama is unfolded in the few verses of Low Latin forming the libretto—we crave pardon for employing this secular term—of the Mass for the Dead. The 'Requiem' and the 'Kyrie,' for four voices and chorus, open the work gravely and solemnly. A tremendous outburst forms the commencement of the 'Dies Iræ,' which is worthy of accompanying the destruction of the universe. One might fancy that the whole human race, as though awakened from a profound sleep, uttered such a cry at the moment when the Heavens and the earth moved. A sound of trumpets announces the 'Tuba mirum.' The first notes are heard from the empyrean and gradually approach; others reply from the four cardinal points; the dead arise from their graves. The impression produced is something extraordinary. The fugue which follows, on the words 'Mors stupebit,' struck us as too theatrical, we will even say, choreographic, in effect. . . . Divided into nine parts, this 'Dies Iræ,' by its length, the variety of its effects, and its ingenious construction, is the great piece of the Mass. Another highly effective piece is the 'Sanctus,' written in the form of a fugue for two choruses. The fugue predominates in this Mass, and some persons consider there is too much of it. The 'Agnus Dei' is an austere and striking prayer. The 'Libera' repeats the effects already heard; the visions already beheld return and pass once more rapidly before us; we listen again to the cry of the 'Dies Iræ,' to the trump of the Day of Judgment, and then to the 'Requiem' with which the Mass commences; then all dies away and the work finishes with a murmur as though of monks repeating in a low voice an anthem or an ejaculatory. We have heard intelligent persons of delicate taste accuse Verdi of having sinned against the severity of the ecclesiastical style, and having given us something which surprises the senses, and convulses rather than elevates the soul. Some have felt offended at certain effects with which are associated theatrical ideas. With the best wish in the world, Verdi would not, probably, have been able to avoid this objection. Certain turns, certain movements peculiar to his style have become for us inseparable from the passions in which the stage delights. Could he have renounced them without renouncing that which constitutes the very character of his genius? Could he, imitating the example set by Orpheus, who *sece castravit pro regno Caelorum*, cut away, for the love of religious ideality, the most powerful strings of his lyre?"

Here is what the *Secolo* thinks:—

"The 'Kyrie, eleison,' and the 'Christe, eleison,' are something unique elaborated for chorus, in A major. The style of this prayer does not differ from that of our present dramatic music, but it is marked by a spirit of religious tenderness. Two thirds of those who had flocked to the church thought they were about to be present at a theatrical exhibition, but scarcely had the music commenced, ere the minds of all suffered an entire revulsion. The gloomy walls, the plain adorned columns, and the heavy vaulted roof, no longer appeared poor and inartistic; their austerity befitted the scene of the funeral ceremony. Terribly is the 'Dies Iræ' announced:—

'Nel giorno dell'ira—nel giorno segnato,
Il mondo in faville—n'andrà dileguato;
David, la Sibilla—l'han già profetato.'

The public is assailed, as it were, by an unknown terror; the mighty notes agitate the inmost fibres of the soul; the Dead are summoned, and it seems as if from the marble tombs placed in the church, and where for so many years sleep the Settala, the Beraghi, and the Bossi, the old skeletons ought to come forth. Verdi's genius shines brilliantly in the quatrain:—

'Abi Misero! e quale—riposta darò;
A chi per difesa—ricorso n'arrò,
Se appena l'uom giusto—seuro esser può?'

We were at this moment opposite the sarcophagus where Sanfrancesco Settala was laid in 1264, and, above the pulpit where he was sculptured among his scholars, we saw him stretched upon his funeral bed of marble, while two angels are spreading over him a winding sheet. When the cry of anguish burst forth from the believer who stands before his Supreme Judge, we experienced, as it were, an hallucination, as did St Bruno at the funeral of the Parisian Doctor: it seemed as though the marble pall was agitated, and that Settala, the Augustine monk, emerged from his tomb, to answer the Divine demand. A trumpet-sound made us start; Signora Stolz and Signora Waldmann sang the duet; 'Querens me,' The notes snatched us from our dream,

From the 'Quid miser,' with its religious feeling, we were transported to a theatrical situation. The solo for tenor seems almost an Idyll:—

'Io gemo com' uomo—che in fallo si scopre.'

This is rich in limpid melodies, causing us to experience a loving tenderness. But to recall to our mind the 'Dies Iræ,' Maini comes forth and thunders out the powerful lines:—

'E poi che i dannati—per te maledetti . . .'

Then comes the prose 'Domine Jesu Christe,' distinguished for a severe notion always equally sustained. The fugue is free rather than otherwise. A 'Lux æterna' in some points freezes our blood with gloomy thoughts, rendered terrible by the profound accent of the trombones, while, at the words: 'cum Sanctis tuis,' the Heavens seem to open, such is the suave effect of the light, sacred, indefinite instrumental part! Before the Mass concludes, the motive with which it commenced is repeated with great artistic philosophy."

Here is the notice of Dr Verità, of the *Pungolo*:—

"We have just come away from St Mark's: we have come away from it with the most lively and the most noble impressions. It was a grand solemnity.—Do not let the reader alarm himself:—the religion which to-day dominated the crowd, filling it with emotion and reverence, rises above all set forms of worship, and unites them all in the grand and eternal sentiment, in the sublime worship of art.—This is a religion to which we profess our devotion—and we are contented with it, because it has procured us great delights. And one of the greatest was the delight which we experienced on hearing this splendid masterpiece of Italian art. It is thus that expression may be united to science, and passion to study—it is thus that sacred music may be elevated, by our rendering it the effective and powerful interpreter of human feeling, which, in the day of anguish and of death, seeks, beyond this world, in the Infinite, in God—in that God in whom all the afflicted ones of the earth experience the want to believe—comfort, hope, repose, and refuge. Verdi's present Mass renders perfectly and profoundly this sentiment—for which reason above all others it strikes us as a great work of art. There is nothing theatrical about it—there are none of those forms, quasi ritualistic and certainly conventional forms, which confine religion within the narrow circle of a given cultus.—This Mass is terror, grief, dread, faith—the prayer of a man who thinks of the *and then*, and has to solve, now stumbling, now trembling, and now confident, the great problem of death, and of that which there is on the *other side* of this life. After hearing Verdi's Mass, we felt a pride in belonging to a nation which, in art, is still able to hold the supremacy of the world—we are sorry if we offend the enthusiastic adorers of everything and everyone foreign from Wagner to Glinka—and to a city which honours the memory of a great writer by the work of a great composer, and which to this act of homage and to the interpretation of the work, can consecrate such mighty art-resources, such conscientiousness, such knowledge, such artistic heartiness and intelligence—with all due submission to those who would have applied to this solemn ceremony of art the sordid calculations of niggardly and almost usurious speculation, which understands and feels nothing save pounds, shillings, and pence, together with the four operations of arithmetic. To go into details is to-day impossible. We have brought out of the church with us a collective and unique impression, rebelling against analysis, and defying decomposition. We only know that the first strophes of the 'Dies Iræ' caused a shudder of sacred terror to run through the immense auditory—that an electric current, as it were, spread through the crowd packed in the church—a terror which increased and became the profoundest consternation at the phrase, 'Tuba mirum spargens sonum'—that, when Maini, with his powerful voice, burst forth into 'Mors stupebit et natura,' all the terrible majesty of the Last Judgment—that colossal picture of Roman Catholic poetry—was felt by us in heart and mind, while the infinite stupor of death and nature, before the mystery of the Resurrection, found a form of art which rendered it a living thing. From this affright to the groans, the grief, the lamentation of 'Quid sum miser,' of the 'Ingemisco,' and of the 'Recordare,' Verdi's music makes us, in this stupendous work, pass through all the tremendous phases of the grand and dread psychological drama which, in the solemn hour of death, is enacted betwixt the soul and its Creator—we trust that materialists will pardon us for this language. In the last strophe, in the 'Lacrymosa,' you hear once more the long wail, the low indistinct groan, full of intense suffering and piety, at the Last Judgment. It is a page of music worthy of Dante. Solemn and serene is the 'Offertorium'—grandiose, the 'Sanctus'—one of the most sublime and most colossal acclamations of art—full of chaste and pure sweetness, the 'Agnus Dei' (a duet for soprano and mezzo-soprano, with chorus), a delicious musical creation, which refreshes, rests, and elevates the affrighted soul, raising it to hope for and invoke the solemn calm of the *requies æterna*. The 'Libera me,' with which the Mass concludes—a solo for soprano, with chorus—is a piece in which

the thoughts of death, and the anxious disquietude concerning the Hereafter, find accents of immortal eloquence. Strange power of this music! It rendered, and renders, us not believing—for faith is not created by art—but severely thoughtful."

Thus *La Lombardia* :—

"What shall we say of this new masterpiece of Italian music? Words are not sufficient to express the enthusiasm it excited in everyone. The Pathetic and the Sublime alternate with each other, in a new and effective form, and with such instrumental knowledge as we rarely have an opportunity of hearing. These harmonious melodies of Verdi's, without assuming the conventional character usually given to sacred music, are far from exhibiting theatrical feeling and form."

The *Sole* thus corroborates its contemporaries :—

"At 11 o'clock precisely, the low murmuring made way for a religious silence as a pathetic motive played by the violoncellos served as a prelude to the 'Requiem' and 'Kyrie.' . . . The proportions of the 'Dies Iræ' are something colossal, but it is clear and limpid. The effect of this grandiose, Titanic, and immense piece surpassed all expectation. The contrast between the various instruments had something terrible in it; it seemed as though all the elements were let loose, and a febrile emotion was visible on every face. The 'Tuba mirum' struck us as no less imposing. The sharp notes of the trumpets and the cornets, interpolated in the motive played by the orchestra, and in the strains of the chorus, calling, and replying, to each other, struck us as irresistible in its effect, and such as might even raise the Dead from the tomb. In the 'Lacrymosa,' Verdi's musical genius shines with all its grandeur. The invocation sung by the quartet and the choruses has about it something heavenly, which fascinates and moves the hearer. The same may be said of the 'Agnus Dei,' executed by the soprano, mezzo-soprano, and tenor. The marvellous voices of Signore Stolz and Waldmann lent a surprising effect to the suavely melodious dominant motive, surrounded by the plaintive and delicate harmonies of the orchestra. The Mass concluded with the 'Libera me' in which Verdi has collected, with insurpassable ability and mastery, all the principal motives predominating in his work."

Want of space obliges us to end here for the present, but we propose giving in a future number an interesting notice from the *Gazzetta Musicale*.

—o—

MUSIC AT ST PETERSBURG.

With what gratifying success and with what true love for art the domain of *good music* is being extended, and its understanding advanced, is most clearly shown by the last report just issued on the Union for Chamber Music. This institution, founded by Herren Eugen Albrecht and Franz Hildebrandt, Imperial Chamber Musicians and admirable violin virtuosos, was opened on the 17th November, 1872. The results achieved the very first year surpassed the most sanguine expectations. After the deduction of all expenses, there remained a balance of 2,400 roubles. The thirteen concerts given were attended by 1,241 persons. There were performed 56 works by 23 different composers, 8 of the said works being written by St Petersburg artists—Rubinstein, Faminzin, Homilius, Von Wilm, and Affanasceff. The Union numbers altogether 146 members, of whom 2 (Rubinstein and Maurer, still a sturdy violinist) are honorary, 63 active, and 81 passive, members.—The concerts are given in the hall of St Peter's School, very conveniently situated on the Newsky-Prospect, in the middle of the town. The hall is lent gratuitously. MM. Becker; Herrmann and Grosseemann; and C. Schröder, the three most celebrated firms of pianoforte makers here, have offered to place, also gratuitously, as many of their pianos as are needed, at the disposal of the Union for each concert.—It appears from the highly interesting programmes, which are drawn up without the slightest partiality, that young composers of merit have not been neglected for the classical masters. At every concert, at least one modern composition was given. Bach is represented by grand works, some of which are not often performed, 4 times; Handel, 3 times; Haydn, twice; Mozart, 4 times; Beethoven, 9 times; Boccherini, once; Schubert, 3 times; Mendelssohn, twice; Schumann, 3 times; Brahms, twice; Gade, 3 times; Rubinstein, 3 times; Swendsen, Raff, and Grädner, twice each; Lachner, Volkmann, Wierst, and Grieg, once each. The good taste and variety which are displayed in the programmes, and which necessarily keep alive the interest taken in the Union by the public, might be everywhere advantageously imitated.—*Neue Berliner Musikzeitung*.

REPORT FOR 1873.

BY MR JOHN HULLAH.*

My Lords,—In the report I had the honour to submit to your Lordships last year I discussed at some length the different methods of teaching vocal music adopted in the training colleges under inspection. I expressed a strong opinion, formed long ago on theoretical grounds, and subsequently confirmed by observation, in respect to them; and a still stronger one against "any attempt to enforce on the musical instructors in training schools, directly or indirectly, the adoption of any particular method of instruction, books, or exercises whatever." The goal of every honest and intelligent teacher is the same, but the ways which lead to it are various, and the most familiar is likely to be the safest, if not the shortest. Moreover, these methods—essentially but two—differ more in appearance than in reality. Those who advocate the one sometimes speak of it as "the tonic principle," and of the other as that "of absolute pitch." These designations are misleading. In the course of a larger intercourse with teachers than has fallen to the lot of any other person, I have never met with, or heard of, any one who taught on the principle "of absolute pitch," or who did not teach on "the tonic principle;" if by teaching on "the tonic principle" be understood, as it should be, the most complete recognition of the importance to a vocalist of tonality, and not a particular mode of impressing this on his pupils; in other words, the use of "the movable *Do*." The objections to this use entertained by a large and increasing number of teachers are not objections of principle but of practice; they find no fault with it in theory, but they see that its application must be most limited, and that, however adapted to meet the requirements of ancient, it is altogether unequal to those of modern, music. Why this is, and must be, the case, I endeavoured to show in my last report. That report, it will be remembered, presented the results of the first practical examination in music made by your Lordships' authority in the training colleges. Up to the close of 1871, those examinations had been exclusively theoretical, and conducted exclusively on paper. Last year I made a second inspection of these colleges, which occupied me from the beginning of September to the beginning of December. In the course of these three months I visited the 42 colleges receiving grants from the Education Department, and examined 1,636 students. The results of this examination are presented in a tabulated form in Appendix (A.) of this report. I rejoice to say that, if not yet satisfactory, they are encouraging, and that they show a considerably increased amount of skill in practical music on the part of the students to whom they refer.

My course of examination was similar to, though not identical with, that of last year. I heard the students of each year sing collectively, under the direction of their teacher, some two or three pieces of choral music which they had previously studied; but I did not, as in the preceding year, give them a piece to sing collectively "at sight." As I stated in a memorandum addressed to your Lordship's Secretary some time since, "I attach very little importance to any sight-singing test that is not individual. Two or three fair readers with strong voices will generally prevent others, reading the same part with them, from making serious errors in music of moderate difficulty." Such a test, while likely to suggest a false estimate even of the collective force of a class, would supply material for none whatever of that of the individuals composing it—best attained, or only to be obtained, by individual examination. Where there was time for it, I again applied to the students of the second year the "ear tests," which were formerly the only form of practical examination they had to undergo, with what results I shall state presently.

(To be continued.)

BAYREUTH.—Madlle Oppenheim, of the Stadttheater, Frankfort-on-the-Maine, and Mad. Blume-Santer, have each received a letter, from Herr Hans Richter, begging them to sing in the *Ring der Nibelungen*, at the Grand-National-Festival-Stage-Play performances, which, to use an Irishism, are now definitely fixed to come off at some very indefinite period.

ROME.—Signora Emma Wizjak is said to have signed an engagement for next season—her fourth—at the Teatro Apollo, the manager of which theatre had already secured, if report is to be trusted, Signore Teresa Stolz, Elena Sanz, Signori Ernesto Nicolini, Eugène Lefranc, Gottardo Aldighieri, and A. Castelmary. The *Libertà*, moreover, informs us that he is in treaty with Sig. Nannetti, the bass, who was recommended by Verdi himself for the part of Ramfis in *Aida*. Should Sig. Jovacci succeed in his negotiations, Verdi's last opera would probably be produced here with Signore Stolz, Sanz, Signori Nicolini, Aldighieri, and Nannetti in the principal parts.—Herr Hans von Bulow has been staying here.

* Inspector of Music, on the Examination in Music of the Students of Training Schools in Great Britain.

MUSIC AT BOULOGNE-SUR-MER.

(From a Correspondent.)

On Saturday the 27th ult., for the opening of the operatic season, under the directorship of Vinay—who, by the way, had previously circulated a very well worded and modest address to the "Abonnés. and habitués du Theatre"—the always welcome and well-known opéra-comique of Rossini, *Le Barbier de Seville*, was placed on the boards, and we were able to judge of the entirely new troupe. As M. Vinay had undertaken to give us opera for ten months consecutively—without the usual custom of the winter dramas, vaudevilles, &c.—it was certainly a difficult and rather speculative task he had undertaken; but from what we have already seen and heard played, with the exception of one or two little drawbacks, we are sanguine of his success. And now to introduce a few of the new troupe! As Almaviva, a M. Gagneur appeared for the first time. In appearance he is very tall, very thin, and, though he seems to have a trained voice, it is also so very thin and limited in compass that, even in his first air, "Des rayons del' aurore," &c., the want of *timbre* was visible. Very different indeed was the general impression when another new-comer, M. Larcher, sang the famous song of the inimitable Barber which everyone knows so well. M. Larcher has a good, rich, baritone voice, sings with ease and with accuracy, and, at the same time, he acts wonderfully well. He was, of course, well received, and made himself a favourite at once among the crowded audience at the Salle Monsigny. M. Larrivé, our bass of last year, naturally came in for an "ovation;" his singing of the rôle of Basile was, as usual, excellent. But "place aux dames"—Mlle Vinay was known to the Boulognaises during the season before the war, and it was, therefore, only natural that she should have confidence in coming before an audience she was at once at home with in the character of Rosine. Mlle Vinay was received with rounds of applause, which were repeated when she had given, with great accuracy and good taste, her opening air, "Rien ne peut changer mon âme." Of prepossessing appearance, and easy and lady-like in her acting, she has, at the same time, a fine soprano voice, which evidently, by careful training, she knows well how to utilize. Her voice is of good compass, and, I would add, rich, but she possesses that slight hardness in the *timbre*, especially of her upper notes, so very frequently remarkable among French artists. For the "Singing lesson," Mlle Vinay introduced Gounod's "Valse de Mireille," which was well received. Altogether, Rossini's favourite opera was a great success.

On Sunday Boieldieu's *La Dame Blanche* was given. Last night (Tuesday), Halévy's *La Juive* was announced to be played. Why such a grand opera, with its five acts, in which so many difficult passages occur, was chosen at so early a date in the season, is perhaps a question for consideration. It was, doubtless, to bring before the public of Boulogne a "fort tenor," M. Robert, and Mlle Amat, "forte chanteuse en representations." M. Robert is a "fort tenor" in every sense of the word, and needed little padding—if any—to make his impersonation of Le Juif, Eléazar, which (together with his really beautiful voice) favourably impressed his audience. "Oh ma fille chérie," in the finale of Act I., and later on, in Act IV., "Dieu m'éclaire," were met with merited approbation, the latter eliciting a hearty encore, which was accorded and followed by much applause. M. Robert possesses a rich voice, and takes high chest notes with ease. I hope to have the pleasure of hearing him again soon, in another rôle, or on some other occasion, when he is not marred from displaying all his powers by a little misfortune which happened on this his first appearance. Mlle Amat, the "forte chanteuse," was anything but the same—she had not perfect command of her voice; and, when she was singing in a rather loud whisper, she let off hard high notes (?), which did not elicit applause—(well, echo says "did not elicit applause")—and these same variations rather perplexed her fellow artists—especially M. Robert, with whom she is so essentially associated in every way in the opera. Add to this the rôle of le Prince Leopold being entrusted to M. Gagneur (to whom I have referred above as Almaviva), and who was either overfatigued by his two previous "efforts to please" or could not manage it, and you will not be surprised to hear that after the second act it was announced from the stage that the latter artist and Mlle Amat

had resigned their engagements. You will say that I am uniting a rather negative argument to my being sanguine of the success of M. Vinay, but as the whole of the rest of the troupe are really good—and well backed by a good band and chorus with a clever conductor, M. Lelong, at their head—I adhere to my remarks. M. Larrivé, as the Cardinal, was superb. M. Larcher, as Ruggiero, Grand Prévôt, you would hardly have known as the Figaro of Saturday. Though in a short rôle he was singing in as good accurate time and taste as possible. Mlle Vinay, as the Princesse Eudoxie, again charmed her audience, and sang with much expression. *Lucia* is announced for Tuesday, Mlle Vinay in the title rôle.

Prospective arrangements include the revival of *La Fille de Madame Angot*. *Les Cent Vierges* is already in rehearsal; and, among another class of operas, *Le Pardon de Ploërmel* and *Guillaume Tell*, &c., are announced. The concerts at the Etablissement, both in the grand saloon daily, and out of doors three times a week, continue to increase their audiences on every occasion they play. The former band (the same as at the Theatre) have got more accustomed to one another, and to their new conductor. The season bids fair to be a good one, the new entrances (seven in number instead of one) under the new pretty glass roof being now finished.—Bathing is going on all day long, and the programme of the balls, soirées, &c., is already completed for the coming three months. S. C.

Boulogne-sur-Mer, July 1st.

The Fatal Mistake.

James Jelly of St. Mary Cray
So softly spoke and smiled,
Was so respectable and grey,
They called him "Old and Mild."
John Jobernollekens of Penge
Was such a furious bitter,
So fat, and full of fierce revenge,
They called him "Stout and Bitter."
James Jelly was a slaughterman
Of mutton and of beef,
The corpses of the slain to scan,
It must have caused him grief.
John Jobernollekens employed
His days on oils and dryers,
And must have greatly been annoyed
He couldn't slay the buyers.
They travelled by the selfsame train,
Which some facetious chap,
Accustomed to his morning drain,
Had styled "The Usual Tap."
And morn and night, to town and back,
They travelled thus for years,
Till something happened which, alack,
Will need your pitying tears.
An accident—that's nothing new!—
Occurred within a tunnel;
The luckless pair were cut in two,
Just level with the gunwale (gunnel).

A surgeon, rushing in the dark,
Afforded timely aid,
Together sewing them—but mark,
The sad mistake he made!
While he to Jelly's upper man
The other's legs appended,
And Jobernollekens began
About where Jelly ended,—
The other's bulky trunk he pierced
With Jelly's legs of spindle;
And Jobernollekens just ceased,
Where Jelly 'gan to dwindle.
So now when Jelly most desires
Soft phrases to be picking,
To soothe some adversary's fires,
His legs will take to kicking.
And Jobernollekens finds thus
The change his powers damping—
When he would fume, and swear, and
His feet object to stamping, [cuss,
Had but that surgeon chanced to
A light within the carriage, [strike
This union had been spared—so like
An ill-assorted marriage.
And still they travel, and each bears
His fate, as you'd surmise,—
For Jobernollekens he swears,
And Jelly only sighs.
But woe is me!—that comic chap,
Who still will chaff and laugh,
And talk about "The Usual Tap,"
Has styled them "Half-and-Half."
Fun.

BRUSSELS.—M. Campocasso, the manager of the Théâtre de la Monnaie, is in Paris, beating up for recruits to figure under his command next season. Meanwhile, nothing has yet been done towards renewing the scenery and dresses of the Theatre, for which purpose the Communal Council voted, some time since, 100,000 francs.

COPENHAGEN.—M. Balduin Dahl, who has succeeded the late M. Lumbye in popular favour, is installed, at the head of an orchestra comprising, on grand occasions, 48 musicians, at Tivoli. Classical works figure largely in his programmes. Among the novelties he has introduced may be mentioned Herr Johann Raff's Symphony, "Im Walde." Another series of well-attended concerts are those given every evening from six to ten by M. C. Ramföe, at Klampenborg, a fashionable watering-place about three or four miles from the capital.

HER MAJESTY'S OPERA.

The predictions of those who believed in a genuine success for Balfe's posthumous opera are fully justified by the result. It has been given five times within a short period, and a sixth performance is announced. That *Il Talismano* is destined to become one of the most generally attractive of its composer's works there cannot, in our opinion, be a doubt. It contains a more than usually liberal share of those characteristic melodies which proclaim Balfe's individuality, and to which, in a great measure, he owed his wide acceptance as, after his manner, the operatic English composer of his day. Among them are "Placida notte" ("Edith's Prayer"), sung by Madame Christine Nilsson; "Candido fiore" (the "Rose song") and "A te coll' aurea sera," both by Signor Campanini; "La guerra appena" (Romance of Navarre), the "Canzone d'Evelina," and "Nella dolce trepidanza"—the first by Mdlle Marie Roze, the second and third by Madame Nilsson. These all bear the true stamp of their author; and some of them—the "Rose song" especially, which Mr Sims Reeves (for whom it was expressly written) introduced not long since at his benefit in the Royal Albert Hall—are already making their way into our concert rooms, where the name of "Balfe" has always exercised a spell. But, leaving the rest of the music to speak for itself, there are other reasons why *Il Talismano* is successful. Four or five among the *dramatis personæ* enjoy excellent opportunities of effect, which, if not taken advantage of, neither the author of the libretto (Mr Arthur Matthison) nor the author of the music can be blamed. Fortunately, the leading parts are in very competent hands at Her Majesty's Opera. We might desire a somewhat more proud and resolute Cœur de Lion than Signor Rota, but he sings the music well, as does Signor Campanini that of Sir Kenneth, and Signor Catalani—though somewhat grotesque in his delineation, which he might, without prejudice, tone down—that of Nectabanus. The Berengaria of Mdlle Marie Roze, who makes the pretty "Romance of Navarre" one of the invariable features of the opera, leaves nothing to desire. But the chief attraction, the life and soul of the performance, is Madame Nilsson, who makes far more out of Edith Plantagenet than at first sight would have appeared possible. The popular Swedish songstress gives the whole of her music in perfection, and endows the character she has to assume with vivid and natural life. The task voluntarily undertaken by Madame Nilsson, in order to serve our late compatriot, has been fulfilled with unmistakable goodwill; and the applause which greets her on every occasion is not solely due to the professional excellence displayed in a part she has evidently studied *con amore*, but to another reason besides, upon which, after what has been said, it would be superfluous to dwell. How much interest Sir Michael Costa has taken in the preparation for public performance of the last work of one with whom he was on close terms of friendship is tolerably well known in musical circles. Sir Michael has recently made a few curtailments, to which, as they hasten without weakening the march of the action, it is reasonable to suppose the composer himself would have readily assented. What importance was attached by the management to the production of *Il Talismano* is seen by the way in which it is placed upon the stage. Mr W. Beverley has contributed scenery which, though not laid out on an unusually extended scale, is picturesque even for him; and the "stage business" is admirably cared for by Mr Stirling, who, not for the first time, has been more or less directly concerned in helping to get up an opera of Balfe's.

That *Lucia di Lammermoor* would be given during the engagement of Madame Nilsson, with Madame Nilsson as the heroine, might have been taken for granted. Lucia is among her very best parts and one of those in which she earliest earned renown in this country. How welcome it was to every frequenter of the theatre need scarcely be said. Formerly she sang the music as irreproachably as could be wished by the most exacting admirer of Donizetti. Now she has perfected her dramatic conception of the part to such a degree that acting and singing go hand in hand; and each of her great situations—that of the duet, when Enrico (Signor Galassi) shows her the forged letter; that of the signing of the contract, when Lucia writhes under the reproaches of Edgardo (Signor Campanini); and that of the madness, which has so often been spoken of in terms of unquali-

fied admiration—presents an example of genuine art. Never was her voice—a voice unique of its kind—in better order or more entirely under the control of its possessor, and never did she create a stronger impression, or win more unanimous applause.

On Monday night last Madame Christine Nilsson took another step on the road which leads from the place of a "light" to that of a "dramatic" soprano, by playing the Leonora of *Il Trovatore*. Much interest was felt in the result, both among those who regret the change upon which the Swedish lady seems resolved, and those who, recognising her marked histrionic ability, take an opposite view. The question at issue between these parties is one we shall not now discuss; but we must put into words the surprise felt by all who, witnessing Madame Nilsson's latest performance, called to mind what she was in 1867, and contrasted the two styles. The difference is immense, and, from a dramatic point of view, a proportionate gain, whatever may be said of it in other respects. Madame Nilsson now occupies a position which must be most grateful to a really artistic nature—that of a candidate for honours in the loftiest branch of her art; and she probably believes, not without reason, that comparative failure in her present course would be better than the highest success as a mere representative of "light" soprano characters.

The *prima donna* had a reception enthusiastic enough to show that the audience were prepared to discount her success on very liberal terms. From any natural anxiety about the issue she soon recovered, and long before the great fourth act was reached, the audience were prepared for a treat of the highest order. Upon the work, vocal and dramatic, of that act, Madame Nilsson concentrated all her powers, with a result nothing short of a triumphant success, rivetting the attention of the whole house from the opening notes of "D'amor sull' ali" to the last "Io moro" of the hapless heroine. Nothing could have better expressed the agony of utter desolation than Madame Nilsson's tones and gestures in the "Miserere" scene. Yet there was no trace of exaggeration or of straining after effect, the power exerted being that of an art which becomes nature by force of intense sympathy. Her rendering of the music, moreover, was not confined to merely delivering the notes. It was passionate declamation of a kind that gave to Verdi's strains twofold dramatic intensity; and few who were present will soon forget the "Di te scordarmi" in which Leonora's love unto death found expression. As already indicated, this was no isolated and exceptional effort. In the duet with the Count, and in the dungeon scene, Madame Nilsson showed equal power, so that the curtain fell upon a performance which, if regarded as her formal *début* in the great tragic parts of opera, was a success of the most encouraging nature. The "Miserere" was encored, and, at the close, the *prima donna* received a well-earned meed of enthusiastic applause. As the other parts were sustained in a familiar manner they need not detain us longer than is necessary to indicate the renewed success of Madame Trebelli-Bettini as Azucena, and the admirable style in which Signor Galassi won an encore for "Il balen."

Owing to the indisposition of Mdlle Tietjens, *Martha* was substituted for *La Favorita* on Tuesday night, the part of the heroine being sustained in her usual sprightly manner by Mdlle Alwina Valleria, with Mdlle Trebelli as an incomparable Nancy. Flotow's opera is always welcome to the vast majority of *habitués*, and the best that was possible was done, therefore, to atone for an inevitable disappointment. On Wednesday night *Il Talismano* attracted another crowded and brilliant house. No limit is at present discernible to the popularity of Balfe's work, which goes on increasing its attraction with every performance. This result must be set down to a variety of causes, among them the intelligible and tuneful character of the music, immediately after which, perhaps, come the efficient caste, and the perfect *mise-en-scène*. But, however achieved, the success of *Il Talismano* is a pleasant feature of the season, made noteworthy by its production. Wednesday night's performance was excellent, a result in connection with which thanks are due to M. Sainton, who conducted admirably in the absence of Sir M. Costa.

About the revival of Mozart's inimitable *Flauto Magico*, we must reserve our remarks, premising that it was in almost every instance worthy praise. Meanwhile, the other performances of the present week have been *Il Flauto Magico* and *Faust*. *Le*

Nozze di Figaro is announced for to-night. Thus, taking both operas into account, no less than twelve performances of Italian opera in half as many days—a thing, happily, unprecedented!

ROYAL ITALIAN OPERA.

Although Mr Gye has not been over-anxious this season to tempt the operatic public with absolute novelties, he has rarely shown more vigour in the general conduct of his establishment. Some thirty operas have been given, all more or less efficiently; and others are yet to follow. Among recent productions the *Mignon* of M. Ambroise Thomas must be named, not merely on its own account, but because it afforded that ever-growing favourite, Mdle Emma Albani, the occasion of appearing in a new part; and in that new part we may say at once that she achieved a complete and well-merited success. When the work of M. Thomas was brought out at the Drury Lane Opera, under the enterprising direction of Mr George Wood (in 1870, four years after its original production at the Paris Opéra Comique, with Mdle Galli Marié as the heroine), the public were made tolerably well acquainted with it. A fresh description is, therefore, uncalled for. Mr Wood's *Mignon* was Madame (then Mdle) Christine Nilsson, whose engaging impersonation, as true to nature as it was true to art, must be still vividly remembered. The story of *Mignon* stands out even more conspicuously in the philosophic novel of the great German master than that of Gretchen in his poetical drama. There is some resemblance between the two heroines, though the incidents by means of which their respective characters reveal themselves are totally different. An artist able to enter into the spirit of one would be no less able to enter into the spirit of the other; and though Mdle Albani has never played Margaret in England, her *Mignon* convinces us that she might attempt it with equal assurance of success. In some respects her *Mignon* bears affinity to the general conception of Mdme Nilsson, whose impersonation of the character Mdle Albani can hardly have witnessed; but it also possesses traits of its own, more especially in the first act, after the unhappy girl is released by Guglielmo (Wilhelm Meister) from the thralls of Giarno, her relentless task-master. Here the exhibition of wild and boundless rapture is not merely striking and picturesque, but at the same time thoroughly natural—a little touch of genius, in short. There are several such touches, however, in Mdle Albani's general delineation of *Mignon*, which places her even higher as an actress than she has hitherto stood. For her singing we have little but praise. Her delivery of "Non conosci quel suolo" ("Kennst du das Land?"), which M. Thomas has set to a really plaintive and beautiful air, is marked by a tender grace that thoroughly conveys its meaning; and no less expressive in its way is "Leggiadre rondinelle," addressed by *Mignon* to Lothario—side by side with which may be named the romance, "Conosco un zingarello," which *Mignon* sings before the looking-glass while striving to imitate the artificial beauty of her rival's complexion by the application of Filina's cosmetics. These raise the enthusiasm of the house. We have said enough, however, for the present about Mdle Albani's *Mignon*, assured that it is one of those characters in which she is most likely to earn distinction, inasmuch as she can boast of every requisite for its adequate presentation. The part of Filina is exactly suited to that perfect mistress of the *bravura* style, Mdle Marimon, whose well-trained, flexible, and widely compassed voice enables her to execute with unrestrained fluency whatever rousades and *fioriture*, however difficult, may be set down for her. Mdle Marimon is also an actress remarkable for spirit and vivacity; and this again is just what is wanted in Filina. The Lothario of M. Faure has already been spoken of in appropriate terms of praise, as in every respect a masterly impersonation; and were there less of him (of Lothario we mean—not of M. Faure) in the last act of the opera, where a lengthy and prolix explanation occurs of what the audience have guessed without difficulty, it would be a good thing for the opera, a good thing for M. Faure, and a good thing for everybody. Signor Nicolini plays Guglielmo with a certain semblance of apathy, perhaps voluntarily assumed; but he has fine and effective moments, and sings the greater part of his music well. Mdle Smeroschi is an excellent Frederico (played by Madame Trebelli at Her Majesty's Opera) and Signors Ciampi and Raguer make as much as possible out of Laertes and Giarno. The opera is

carefully put upon the stage, and the general performance, under the direction of Signor Vianesi, is satisfactory throughout. On Saturday it was given for the third time to a crowded house.

Luisa Miller has been revived for Madame Adelina Patti. Though by no means one of Verdi's best operas, and consigned to oblivion ever since 1858, when Mr Lumley brought it out, with Mdle Piccolomini as the heroine, the mere fact that it allows Madame Patti an opportunity of adding a new character to her already extensive repertory is enough to justify the revival. In spite of Madame Patti's admirable performance—and admirable it is from beginning to end, worthy the great artist whom all the world of connoisseurs acknowledge—it is, nevertheless, very doubtful if *Luisa Miller* can, under any circumstances, keep the stage. The libretto, notwithstanding that it is founded upon Schiller's well-known play, *Kabale und Liebe*, is full of horrors almost unredeemed. The opera failed at Naples, where it was first produced in 1849; again in Paris, three or four years later, even with Sophie Cruvelli as *Luisa*; and again in 1858, at Her Majesty's Theatre, to the fact of its production at which establishment we have just alluded. It is unlikely, we think, to share a better fate at Covent Garden. It has been played twice, but is not announced for another performance from now till the end of the season. No praise can be too high for the acting and singing of Madame Patti; but even she, with all her vocal accomplishments, and all her dramatic power, could hardly succeed in making such an opera a permanent attraction. Her last scene, when *Luisa*, about to die of the poison administered by her lover, Rodolfo, declares her innocence, is in every sense a masterpiece, and rouses the house to enthusiasm. Enough, however, has been said about a work which cannot possibly survive, and which Verdi subsequently atoned for by his *Rigoletto*, *Trovatore*, *Traviata*, *Ballo in Maschera*, *Forza del Destino*, &c.—all equally full of questionable things, but redeemed by some of the most impassioned, forcible, and dramatic music ever written. The other leading characters were played by Signor's Graziani (Miller), Baggiolo (Walter), Capponi (Wurm), and Nicolini—who shared the applause with Madame Patti in the last scene—(Rodolfo). Signor Bevilacqua was the conductor.

The operas performed during the present week have been:—*Linda di Chamouni*, with Mdle Albani as Linda (Monday); *L'Etoile du Nord*, with Madame Patti as Catarina (Tuesday); *Martha*, with Mdle Albani as Lady Enrichetta (Wednesday); *Robert le Diable*, with Madame Vilda as Alice (Thursday); and the *Trovatore* (Friday). *Robert le Diable* is again announced for to-night. Other performances have been given since our last notice, about which we may take a future occasion to speak.

ROYAL ACADEMY OF MUSIC.

The students gave a concert, at the Hanover Square Rooms, on Thursday evening, of which the following is the programme:—

Fantasia, in C minor, pianoforte (Mr Silver)—Mozart; Song (MS.) "Longing" (Miss Marion Williams)—Corder, student; Chromatic Fantasia and Fugue, in D minor, pianoforte (Miss Turner-Burnett)—J. S. Bach; No. 1, book 8, No. 3, book 7, from "Lieder ohne worte," pianoforte (Miss Ellam)—Mendelssohn; Aria, "In Questa Tomba" (Mr Henry Pope)—Beethoven; Rondo, from Sonata in A flat (Plus Ultra) (Master Speer, Sterndale Bennett scholar)—Dusseck; Duet, "Cast thy bread upon the water" (Miss Emma Beasley, Westmorland scholar, and Miss Bradwyn)—W. Sterndale Bennett; Sonata, (MS.), for pianoforte and violin, (Mr A. Jackson and Mdle Vaillant)—A. Jackson, student; Aria, "La Vendetta" (*Nozze di Figaro*) (Mr Aldersey)—Mozart; Prelude, in D minor, from Sixth English Suite, pianoforte (Mr Boutenof)—J. S. Bach; Elegie, violin (Mdle de Nolte)—Ernst; Cantata (for female voices), "Songs in the corn fields" (Miss Mary Davies, Welsh Choral Union scholar, Miss Jessie Jones, Miss Thekla Fischer, and Miss Bolingbroke, Parepa-Rosa scholar)—G. A. Macfarren; Trio, in E, pianoforte, violin, and violoncello (Miss Emily Banks, Mr Palmer, and Mr Buels)—Mozart; Air, "Ave Maria" (Miss M. J. Williams)—Cherubini; Rondeau à la Polonoise, in C minor, pianoforte (Miss Thompson)—W. Sterndale Bennett; Duetto, "Nel folte della notte" (*Il Bravo*) (Mr Wadmore and Mr Henry Pope)—Mariani; Andante, in D flat, pianoforte (Miss Burrough)—Thalberg; Cradle Song (MS.), "Sleep, sweet babe" (Miss Barkley)—Howells, student; Fantasia Impromptu, in C sharp minor, pianoforte (Miss Newall)—Chopin; Trio, in G. Op. 1, No. 2 (first movement), for pianoforte, violin, and violoncello (Miss Jenkins, Mr Palmer, and Mr Buels)—Beethoven.

The accompanists of the vocal music on the pianoforte were Mr A. Jackson and Mr Walter Fitton (Potter Exhibitioner).

NOTICE.

TO ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs. DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyle Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, JULY 11, 1874.

WE printed, last week, a remarkable letter sent from Milan to the *Augsburg Gazette* by Dr Hans von Bülow; in which that gentleman discussed sundry matters connected with the state of music in Italy. Whatever opinions may be entertained of Herr von Bülow's musical theory and practice, all will agree that any criticism from his pen should be read with the respect due to an eminent man, who has a right to pronounce upon the question at issue. No policy can be worse, and no discourtesy can be more offensive, than that which ostentatiously despises the opinions, and ignores the standing of an antagonist. We, therefore, shall not, apart from what may be urged within the limits of fair discussion, say a word calculated to lower the authority of Dr von Bülow's utterances. At the same time, we should respect them a great deal more were they not obviously tinged with anger. The passion sometimes described as "short madness" is one that men who desire to influence their fellows should strictly guard against. We are far from saying that there are not times when anger is righteous and god-like, but these occasions have nothing to do with controversy. The angry disputant disarms himself, and stands on a level scarcely above that occupied by the drunkard or the madman. Nobody, who is not angry also, heeds his words, or sets them down, if heeded, as speech of weight; and, for this reason, a good deal in Herr von Bülow's letter should be taken with a specially large grain of salt. Herr von Bülow, more than most men, ought to keep his temper, seeing that he has a cause at heart which demands care, if not cunning, in those who champion it; and we now doubt whether the first lieutenant of Wagner is exactly the man to make amends for his chief's singular tendency towards needless offence and insult. At the same time, it must be admitted that Herr von Bülow was not without a certain kind of provocation, appreciable by us, to him very provoking indeed. He had travelled all the way to Milan from some place in that Goshen of musical and other culture, Germany, to assist in the triumph of Glinka's *Life for the Czar*; and, behold, there was no triumph. The Italians cared neither for Glinka nor his music; and, as their manner is, they said so in a very emphatic way. Of course, Herr von Bülow was offended; as, under like circumstances, all of us would be so more or less. But Herr von Bülow was offended more and not less, because he belonged to a school which cannot understand the possibility of right and truth outside its own belief. No doubt, he travelled into Italy with the confidence felt by Attila and his Huns. Rumours had reached the dim North that the traditional "land of song" had bowed down and worshipped Wagner, as represented by *Lohengrin*; and from this the ardent soul of the impetuous pianist probably inferred that he had only to cross the Alps to find, like another St Augustine landing on the shores of Britain, an entire nation ready to turn from the error of its way. And of this dream the awakening to actual reality was a terrible shock, and Herr von Bülow, measuring the offence of the Italians by his own disappointment, went into a rage and

said harsh things. But even a madman can temper his madness with method, and Wagner's lieutenant shows considerable ingenuity when accounting for the failure of *Life for the Czar*. That opera, it seems, was damned by the intrigues of music publishers, in the first place; next it was damned because the Italians do not care to receive their music from foreigners; and, lastly, it was damned because the Milanese public were not sufficiently educated and discerning to appreciate it. Some of those reasons are superfluous, but, altogether, they place Herr von Bülow in a difficulty. Assuming their truth, how is the success of *Lohengrin* at Bologna to be explained? Herr von Bülow finds a way out of the mess by avowing that "the whilom mania of the Bolognese for Wagner was really, however strange it may appear, no more than an act of vengeance of the *Campanilismo*, a punishment for Verdi, because he refused to gratify their ambition of hearing *Aida* performed at Bologna before anywhere else in Italy? Herr von Bülow, we beg respectfully to salute you as a master,—in the art of making things suit your purpose.

Having settled clearly to his own mind that the Italians are merely Latin barbarians, and that nothing is to be hoped for German "culture" from that benighted race, Herr von Bülow sharpens his knife for revenge. In this he does wrong. Missionaries of truth and right do not usually punch the heads of hardened sinners who will not be converted; instead of this, they go on labouring with faith in the ultimate success of their principles. Not so von Bülow. Like the Arab Emirs of the Mahomedan propaganda, he goes forth with Wagnerism in one hand, and an abusive pen in the other, between which all who cross his path have to make their choice. So he proceeds to vivisection the Italians; operating on their tenderest and most sensitive parts. Here are a few of the axioms henceforth needing no proof to the Wagnerian believer:—

I.—The Italian operatic public is a theatrical mob, presenting a repulsive spectacle.

II.—The triumph of Verdi's *Requiem* was a triumph of barbarism.

III.—The Milanese audience of *Life for the Czar* lay in wait to damn—irrespective of merit.

IV.—The work of a Russian was *not* to find hospitality on Italian soil.

V.—The Italians cannot give a more serious and worthy direction to art among themselves by understanding German music.

VI.—Towards any art not emanating from themselves the Italians show a repulsive hostility; they are so ignorant and impotent as to shudder with rage at the sight of any imposing superiority.

VII.—Artistic things are worse in Lombardy now than in the days of the Austrian occupation.

We might extend this list, but proofs enough have been given as to Herr von Bülow's bad temper when suffering from the failure of *Life for the Czar*. Stay, though—there is one other, and that the greatest. In the bad old days, when wizards and witches flourished among us, it was no uncommon thing, so say the chronicles, for an offended member of the unholy fraternity to work his spells upon whatever the offender held dear. His children sickened; his cows became milkless; his pigs gave up the ghost; and his fields became barren. Herr von Bülow seems to have taken a leaf out of the "black book;" for, not satisfied with abusing the Italians, he tries to annoy them by operating on Signor Verdi. According to him, the composer of *Rigoletto* is the "omnipotent corrupter and ruler of the

artistic tastes of the Italians;" he is the "Attila of the gullet;" and his Mass is "an opera in ecclesiastical costume." The chances are that Signor Verdi will gain rather than lose by such an attack; but what are we to think of the attack itself as an evidence of the German artist's bad taste? Does it not bear out often-made assertions as to the arrogance, conceit, and persecuting spirit of the new school? Assuredly it does, and this is the lesson deducible from the entire affair. It is a warning lesson, and also a comforting one. No cause promoted in such a spirit can prosper; and every such outburst as that now commented upon lessens its chance of life.

ALTHOUGH—as a contemporary reminds us—Mr Gye "has not been over-anxious this season to tempt the operatic public with absolute novelties," he has rarely shown more vigour in the general management and conduct of his establishment. With two *prime donne* of the first rank, like Madame Adelina Patti and Mdlle Emma Albani, to deal with, he has dealt soberly and wisely; while for others who only, with reference to these, could be placed in the second rank, he has been considerate. The large-voiced Madame Vilda has been heard in *Norma*, the *Huguenots*, and *Lucresia Borgia* (the first incomparably the best); Mdlle D'Angeri, that talented and promising young artist, has been entrusted in a great measure with the *serious* repertory of Pauline Lucca—Selika (*Africaine*), Leonora (*Favorita*), and even Valentine (*Huguenots*), to wit; while others, like Mdlle Smeroschi, the clever and lively Hungarian, and Mdlle Heilbron, the delicious Dutchwoman, whose too rare appearances made the opening of the season so pleasant to subscribers, were all more or less satisfactorily provided for. As for his tenors—his sentimental, though somewhat impulsive, Nicolini, who, in some respects would seem to have taken the late Mongini for a model; his robust tenors, Signors Bolis and Marini—the one of whom could not, and the other could and did, take the high notes set down for the hero of his *Guillaume Tell*—it need hardly be said that they have every each of them been allowed the fairest chances of distinction. But Mdlle Marimon, in her way, a star of the shiniest magnitude, might have been made more of.

Tabender Pitt.

SAN FRANCISCO.

(From our own Correspondent.)

June 6, 1874.

MY DEAR FRIEND,—Having written to you on the 13th and 25th of last month, giving you a full report of all musical matters of this city, and having occasion to answer a friend's letter, I avail myself to renew my report. On the 4th inst., the oratorio of *Samson* was performed by the Handel and Haydn Society, at Platt's Hall, Hall full. The cast—Mrs Marriner, Mrs Haydon, S. D. Mayer, Maguire, Tippetts, Mackiro, C. Campbell, and Madame Bishop. The first time of any oratorio like this in its full form—orchestra and choruses complete. Madame B. was the bright star. "Let the bright seraphim," with trumpet *obligato*, won a well-deserved encore, although we should advise the Society to procure a trumpeter that knows his business, like T. Harper, the *nonpareil*. Mr J. E. Tippetts sang in the duet remarkably well. Although an amateur, he was much applauded. Mr Campbell's fine bass was shown to advantage in the air, "Honour and arms." Mrs Haydon made a decided hit in the air, "O God of hosts." The conductor deserves praise for his excellent conducting. The choruses were all up to the mark.—Next Monday, Fechter commences his engagement at Maguire's new theatre, in *Ruy Blas*. The *Aimée troupe* very successful. The Spanish Opera troupe commence shortly after the *Aimée troupe* finish.—You will excuse my half sheet paper, and beg to note my former description of musical notices in order to show the Californians, although quite a new city, they are not forgotten in the old country when praise is due to new comers in the art of music, and the vast progress they are making in the foresaid, vocal as well instrumental.—Yours sincerely,

VAN PRAAG.

OCCASIONAL NOTES.

ARABELLA GODDARD AT SHANGHAI.—The second part of the concert was opened by Madame Goddard, who played Handel's well-known variations on the "Harmonious Blacksmith." We cannot but express our deeply felt admiration at the rendering of this piece, and the encore which followed. The touch, so elastic and soft, and yet so firm, the way in which the pianist seemed to fling garlands of roses out into the room, must surely have carried the admiration of every body. Like pearls strung together, one note fell after the other, all equally perfect, and together forming an arabesque more beautiful than it is possible to describe. It was like feeling one's self on an ocean of tones, now swelling and raising its immense billows by the force of the tempest, and now calm, reposing in its majesty.—*Shanghai Budget*, April 19.

VERDI was among the audience at the performance of *Israel in Egypt*, in the Crystal Palace, during the Handel Festival. He was—in the language of Sir Thomas Malory—"astonied" (*Morte d'Arthur*). He thought that Sir Michael Costa was Sir Lancelot du Lac, or Sir Lamorake, or Sir Tristram—or, like Cerberus, all three.

In one of two unpublished letters directed, in 1778, to Father Martini, the writer says: "Now you must know that on the festival of St Andrew, the Apostle, there was a musical performance in the Church of S. Andrea delle Fratte here" (in Rome). . . . "The music was composed and conducted by a young monk. It displeased, however, the Academicians of St Cecilia as much as it pleased the Romans, and the former, therefore, in order to stop such performances appealed to the Pope" (Pius VI.). "The Pope decided in favour of the monk, giving the petitioners to understand that, in his own church, every monk might beat time, provided he did not beat it on the heads of his audience."

VICTORIN VIELLOT, the music-publisher, has just died in Paris a millionaire. Pursuing a different plan from Brandus, Colombier, and Grus, who gave thousands and thousands of francs for the scores of Meyerbeer, Rossini, and Gounod, Viellot dealt exclusively in national songs and street ballads, which he sold at prices varying from 10 to 20 centimes each. As he gave only a few francs for a composition, and sold some two or three hundred thousand copies of it, he amassed a fortune of several million of francs, though he came to Paris almost without a sou. Of "The Song of the Girondists," for instance, 200,000 copies were sold in 1848, and 500,000 in 1870. Viellot purchased it for seven francs and a half. Of "Les Cuirassiers de Reichssofen," bought for 10 francs, 250,000 copies were struck off. Viellot had a ditty with the refrain: "Je te fis souvent cornette" set to music by an unknown street singer, and sold more than 100,000 copies of it.

HIGHLANDERS have the habit, when talking their English, such as it is, of interjecting the personal pronoun "he" where not required; such as, "The king he has come," instead of "The king has come." Often, in consequence, a sentence or expression is rendered sufficiently ludicrous, as the sequel will show. A gentleman says he has had the pleasure of listening to a clever man, the Rev. Mr —, let his locality be a secret, and recently he began his discourse thus:—"My friends, you will find the subject of discourse this afternoon in the First Epistle General of the Apostle Peter, chapter v., and verse 8th, in the words: 'The devil he goeth about like a roaring lion, seeking whom he may devour.' Now, my friends, we will divide the subject of our text to-day into four heads. Firstly, we shall endeavour to ascertain 'Who the devil he was?' Secondly, we shall enquire into his geographical position, namely, 'Where the devil he was, and 'Where the devil he was going?' Thirdly—and this of a personal character—'Who the devil he was seeking?' And fourthly and lastly, we shall endeavour to solve a question which has never been solved yet—'What the devil he was roaring about?'"

DRESDEN.—The new Theatre Royal is rapidly approaching completion. Hopes are entertained that it will be ready to be opened by the beginning of next year.

The Hippopotamus.

(From "Another World.")

"Ye seek Elikoia's life... Ye watch to make sure of your prey, when the boy is alone, his thoughts fixed on high... Ye shall wear hideous forms, ye shall wander on the land, as well as on the water, but nowhere shall ye find rest. Ye shall dread and be dreaded by all; ye shall constantly be put to death, that your hide and carcass at least may serve for useful purposes in the land that ye have defiled... Ye shall be slain with no more compunction than when a man cuts down a tree with which to make his hut."*....

Hippopotami are very numerous in my planet; their breed is encouraged, for they are found to be invaluable.

They are of a cruel nature, and there is much antipathy between them and human beings. Apart from the valuable uses to which they are made subservient, these beasts are regarded in our planet with a feeling akin to that with which you regard the serpent, it having been supposed in the early ages of our world that the hippopotamus embodied a portion of the spirit of the enemy of mankind.

THE HIPPOPOTAMUS HIDE.

The hide of the beast is of remarkable strength and durability, and is impervious to water; indeed, its toughness is, if possible increased by immersion. It is used for a variety of purposes, forming a covering for our vessels, the want of which nothing could supply in our tempestuous and rocky seas. It serves most effectually to insulate and protect our electric telegraphs both by land and sea. It resists the most violent usage, and no force, without the application of fire, can break it, for it is so tough, even in an unprepared state, that it can only be severed or penetrated by the application of fire and red-hot penetrating-irons.

The nearest approach to the hide of the hippopotamus is that of the rhinoceros; but this is not so tough or so durable, and it is inferior in other qualities.

The value of the hippopotamus is incalculable. Whilst alive, we can extract from it a powerful electricity. When dead, besides the innumerable purposes to which the hide is applied, its bones, marrow, oil, fat, and, indeed, every part of the carcass, are of great value.

Some portions of the ugly beast are made subservient to the beautiful, for they are used in the arts to give additional brilliancy to colours.

The bones, which are susceptible of a beautiful polish, like ivory, and are transparent, are used for articles of elegant furniture and ornaments of varied beauty.

At some distance from Montalluyah is a large tract of country called "Hippopotamus Land," where there is an abundance of everything that the beasts like or need, such as sand, moss, nut-trees, and a peculiar plant, which is their favourite food.

Numerous herds are kept on this land, and also in enclosures, as deer are preserved in your parks. In charge of them are numerous herdsmen or keepers, who may be compared to so many shepherds looking after the sheep, though the animals they tend are far more valuable.

From habit, the keepers understand all the ways and movements of their flock.

With a view to startle the animals as little as possible, the keepers are clothed in a dress made of hippopotamus skin, the outside of which is preserved in its natural state, and it is so arranged that the men may appear like familiar figures to the mothers and the young, and not excite their fear.

It is known in Montalluyah that wild beasts often attack man from fear, lest he should do them harm.

The skin worn by the keeper is saturated with a solution made from a strong smelling herb, to which the animals have great antipathy; and even though they may approach and smell the skin, they soon turn away, without hurting the watcher.

* The above belongs to the ancient mythology of Montalluyah.

The beast's antipathy to this herb was discovered by accident. It happened that a herd of hippopotami were driven on land where it grew abundantly; they instantly rushed furiously into the water, and, in spite of every effort and stratagem, could not be made to return to the shore.

Suspecting that this herb was the cause of their contumacy, we took a young hippopotamus, and kept him without food till he became quite ravenous. Some of the tender herbs were then brought, but he would not touch them, and evinced other symptoms of antipathy, while he showed his ravenousness by trying to seize the keeper. He was still kept without food, and the herbs were left within his reach, but he would not approach them, though, as soon as some of his usual food was brought, he greedily devoured it.

These beasts formerly infested the rivers which run through our cities; and a very powerful solution from the herb, which they could scent at a considerable distance, was prepared by our chemists. We have great locks at the entrances of our rivers. In these are concave places in which the preparation is deposited, and the dangerous beasts are thus kept at a great distance.

In our world the hippopotami are very fond of fresh-water rivers. There is a large stream, called the Aoc, the waters of which have a peculiar attraction for these beasts, and I have seen it covered with them for miles.

The waters of this river are very prejudicial to man; perhaps the qualities which make them agreeable to the beast render them antipathetic to man's constitution.

In their native state, the beasts like the land as much as the water, preferring it indeed during the prevalence of certain winds. I could tell, by the direction of these, whether few or many of the animals would come ashore. From my observatory, I have seen thousands together a long way off, looking like countless swarms of flies, and all moving in a compact mass, as though they were gregarious to the highest degree. When seen from a short distance, they look like a moving lead-colour bog. I have sent to caution the hunters, for on occasions the large herds are dangerous.

Dermes (Communicator).

(To be continued.)

BERGAMO.—The Town Council have determined on getting up a grand ceremony in honour of Donizetti, and of his master, Simon Mayr, also a native of this place, on the 25th September next, the 76th anniversary of the composer's birth. A mass which Donizetti wrote at Naples, in 1836, in honour of his friend, Bellini, is to be executed by 120 vocalists and 100 instrumentalists in the Church of Santa Maria Maggiore, and two memorial stones to the memory of the composer and his master, Mayr, will be unveiled. Verdi will be invited to attend. In the evening, the Teatro Sociale will be solemnly re-christened the Teatro Donizetti.

BERLIN.—Though the musical education of the masses is much more advanced in Germany than in other countries, the members of the Association of Musicians, *Tonkünstler-Verein*, are very far from thinking that they have reached the time when they are bound "to rest and be thankful." On the contrary, they seem to be of opinion that the fact of so much having been already effected is the best possible reason why more should be at once undertaken. Impressed with this sentiment, they have just sent in a petition to the Minister of Public Instruction, praying that music may be carefully and thoroughly taught in all the gymnasiums throughout the empire.—A comic opera, entitled *Die Pilger*, has lately been produced at the Friedrich-Wilhelmstädtisches Theater. The book, founded on the French, is by Herr Richard Genée, and the music, by Herr Max Wolf, a Vienna amateur, who copies M. Offenbach, but is very far from coming up to his model. Viewed as a work of art, *Die Pilger* is nowhere; considered as a vehicle for Herr Swoboda, assisted by Mesdames Meinhardt, Preuss, E. Schmidt, Herren Schulz and Bollmann, to exhibit his undoubted talent, both vocal and dramatic, it may remain in the bills some little time.—A parody by Herr Hopp of M. Gounod's *Faust* has proved as successful at the Victoria Theatre in this capital as in Vienna, the scene of its first production. It is entitled *Margareth' und Fäustling*, and is well played by Madlle F. Finally, Herren Schweghofer, Gotteleben, and others.

CONCERTS VARIOUS.

THE West London and Kilburn Musical Society gave a concert, on Monday evening last, at St Thomas's Hall, Kilburn, and attracted a large and appreciative audience. The programme included the first and second parts of the *Creation*. The solos being allotted to Miss Georgina Maudsley, Mr Greenhill, and Mr Kilbey. Miss Maudsley received a perfect ovation for her finished rendering of "With verdure clad," and "On mighty wings." Mr Greenhill sang carefully, and was encored in "In native worth." Mr Kilbey took the bass part, and fairly earned the applause awarded him. The choir sang with great precision, and was well supported by the excellent band. Mr William Beavan was, as usual, the conductor. A miscellaneous selection followed, opening with the overture to *Le Nozze di Figaro*, brilliantly played by the orchestra. Miss Warwick gave Hullah's "Storm," and the same composer's "Three Fishers," so artistically as to occasion a re-demand in both instances. Mr Greenhill was most happy in Madame Sainton Dolby's "Fair and Fause." Miss Taylor, Mr Norton and others, contributed to the success of the evening. Messrs W. and J. Beavan were the able accompanists.

MISS EDWARDS had an "Après-Midi Musicale" on Tuesday, the 30th ult., at her residence in Ebury Street, which was fashionably attended. The *beneficiaire* sang, with exquisite taste, Campana's "La Zingarella." Cowen's "It was a dream," and "Connais tu le pays," from Thomas's *Mignon*. She also took part in a charming duet of her own composition, "Farewell, lov'd voice," with Miss Roffe (encored), and in Mozart's duet, "La Dove prendi," with Signor Monari Rocca. Miss Roffe gave Schubert's "Serenade," and a clever song, "Gone like the snows of winter," the composition of Miss Edwards. Signor Rocca was very successful in Campana's "La Ninna Nanna," and a Romanza by Romilli. Praise is also due to Signor Foretti, Mr McDougall Joy, and Mr Godrant. Miss Edwards proved herself an excellent pianist by her performance of an Impromptu by Chopin, and M. Gounod's "Funeral March of a Marionette." She also played the piano part in Oberthur's brilliant duo, for harp and piano, on *Lucrezia Borgia*. Mr Oberthur played his effective harp solo, "Clouds and Sunshine," and, being encored, gave his popular solo, "La Cascade." The Chevalier de Kontski played his "Revue de Windsor," and Herr Lehmyer conducted with his accustomed skill.

MISS HELEN RICE (pupil of Mr G. Lansdown Cottell) gave an evening concert on Wednesday, in the Hanover Square Rooms. Miss Rice's programme was very long. She sang Rossini's "Non più mesta," "Auld Robin Gray," Meyerbeer's "Nobil Signor," and, with Miss Edith Shield, the duet, "Giorno d'Orrore," in all of which she was loudly applauded. She also, in conjunction with Mr C. Bell, sang Henry Smart's duet, "When the wind blows in from the sea," but it failed to produce its usual effect, owing to Mr Bell suffering from a cold and hoarseness. Miss Edith Shield sang Wallace's "Song of May," and was loudly recalled. Signori Monari Rocca and Torelli, who possesses a capital bass voice, sang a duet from Donizetti's *Mario Fazio*, and the latter also "Infelice" from *Ernani*, and an aria from Verdi's *Vépres Siciliennes*. Mr Alfred Rudland gave a song by Balfe, and, with Mr Bell, a common-place duet, "Flow gently, Deva." The Misses Igniez Vere, Alice Calcott, Fraulein Heincke, sang and played several songs and pieces. Mr Charles Webb, a rising young pianist, played two clever compositions of his own. Mr Frederick Chatterton gave his "Irish Fantasia" on the harp, and was recalled. Mr Lansdown Cottell presided with his usual judgment at the pianoforte, in conjunction with Miss Roope and Mr Hadley.

At the Floral Hall on Monday morning, June 15, a very large audience assembled, the occasion being Mr Kuhe's annual concert, in which, as usual, all the artists of the Royal Italian Opera were engaged. But it is not necessary to enumerate the pieces they sang; they were the well-known hackneyed Italian opera airs that have been heard over and over again, and which are stereotyped in the programmes of those concerts at which the Italian artists "assist." The exceptions were the "Bird song," by Herr Taubert, sung by Mdillo Bianchi; Clapison's Bolero, "La Fanchonetta," sung by Mdille Marimon (encored); "Robin Adair," sung by Mdille Albani (encored, but the "Last Rose of Summer" substituted); and "Within a mile of Edinburgh town," sung by Madame Adelina Patti (encored, but "Gin a body meet a body comin' through the Rye," substituted). The Septet of Hummel was given by M.M. Kuhe, Waefelghem, Pague, Svendsen Dubrucq, Paquis, and Reynolds. Herr Reinecke's duet for two pianofortes (Impromptu on an air in Schumann's *Manfred*), was played by Mdille Marie Krebs and Herr Kuhe, and the latter also played a pianoforte solo in his best manner. Madame Norman-Néruda played a violin fantasia by Vieuxtemps; and among the vocal pieces which deserve especial mention was Stradella's "Pieta Signor," sung by M. Maurel, and admirably accompanied on the harmonium by Mr Pittman. The "conductors" were Signora Vianesi and Bevigiani, Mr W. Ganz, and Sir Julius Benedict.

MONS. PAQUE's annual morning concert is always looked forward to with interest, not only on account of the general excellence of his programme, but for the pleasure of hearing so accomplished a performer on the violoncello. M. Pague generally favours his audience with several compositions of his own, and at his concert on Monday (July 3) he gave his fantasia on subjects from Mozart's *Don Giovanni*, and a Romance and Tarantella, in all of which he quite delighted his listeners. M. Pague also joined Mdille Johanna Hess (piano) and Master Willie Hess (violin) in the duet and march from Schumann's *Fantasia-Stücke*, and three of his cleverest pupils (Messrs Saunders, Buel, and Norman), in a Nocturne for four violoncellos, by M. Halberstadt. The vocalists were Miss Rose Hersee, Madame Edna Hall, Madame Regan-Schimon, Miss Alice Fairman, Mr Maybrick, and Mons. Jules Daniel; Miss Hersee charming every one by her singing of Mr Ganz's "Sing, birdie sing;" Madame Schimon gratifying the lovers of German *Lieder* in Schubert's "Wohin;" and Mr Maybrick gaining applause for his gallant delivery of Mr S. Adams' "True blue." The other artists came in for their due share of admiration, Master Willie Hess pleasing every one by his performance (accompanied by his clever little sister) of Vieuxtemps' Ballad and Polonaise for the violin. Mr Lindsay Sloper and Mr W. Ganz officiated as "conductors."

THE WELSH CHORAL UNION gave their third subscription concert for the season on Monday evening, at the Hanover Square Rooms. The programme was varied and agreeable to all lovers of Welsh music. The harmonized Welsh melodies were given with excellent effect, and were applauded to the echo by the audience, many of them natives of the Principality, who heard their "Native wood notes wild" given in a style of perfection seldom equalled, under the experienced direction of Mr John Thomas. A band of harps accompanied and added to the effect of the Welsh choruses. Part-songs and madrigals by Sir Sterndale Bennett, Brinley Richards, and John Thomas, were also given by the choir. Miss M. Davis sang Mozart's "Voi che sapete," and two Welsh songs, "Megan who lost her garter" and "The yellow-beaked black-bird," and Miss Purdy gave, in French, a lovely old song, "L'Alleluia du Sinai," by Haydn (encored), and "Near Woodstock town" (encored). Both ladies were deservedly applauded. Mr W. F. Enderby came out with John Thomas's Welsh war-song and Mr Coenen's "Lovely Spring;" and Mr T. S. Puddicombe played Weber's "La Gaité." One of the attractions of the concert was the performance on the harp of Mdille Emeralda Cervantes, a young lady only thirteen years of age, whose *début* at Mr John Thomas's concert we recorded last week. She played Godefroid's "La danse des sylphes," and obtained a recall. A duet for two harps (Mr T. H. Wright and Mr John Thomas) on airs from *La Sonnambula* was among the pieces played. The accompanists of the vocal music were Mr W. H. Thomas and Mr Puddicombe, and Mr John Thomas, besides wielding the *bâton*, played the harp *obligato* to several of the vocal pieces with his usual judgment and care.

MDLLE SINGELLI AS THE QUEEN OF NIGHT.

(To the Editor of the "Musical World.")

SIR,—During my fifteen years of opera and concert-going I have, of course, beheld many an Astrifammante, and frequently heard the two very difficult *bravura* airs which Mozart has allotted to that ideal member of operatic Royalty, both off and on the stage; but I do not remember ever seeing a more graceful representative of the part than Mr Mapleson's new *prima donna*, Mdille Singelli, nor hearing the music of the part more brilliantly rendered than by that lady. Her *staccato* passages in the arduous "Gli d'angui inferno" were remarkably clear, rapid, and correct, and led to an enthusiastic call, with the usual *brava*. Her first air was complimented in a similar manner; but in both instances the lady returned and bowed her acknowledgments, wisely forbearing from a repetition of either air. The descent from her crescent chariot, when her sable Majesty first appears upon the scene, was gracefully managed;—this is not always the case, and it must be admitted that the situation "is" difficult, and requires tact as well as that graceful undulating movement of which Mdille Singelli is the happy possessor. Her dress, and general make-up, was perfect. *Il Flauto Magico*, with its present cast, is quite a constellation of lady stars, shining with bright particular radiance—among them being Tietjens and Trebelli.—Apologizing for this inroad upon your valuable space, I remain, Sir, truly yours,

WESTON S. JACKSON.

NAPLES.—*Romilda de' Bardi*, a new opera, by a young composer named Sig. Giuseppe dell' Orfice, has been successfully produced at the Teatro Mercadante.

FLORENCE.—The Teatro Pagliano closed for the season with *Il Conte Ory*.—Signora Frezzolini has been singing in *La Sonnambula* at the Teatro Principe Umberto.

MILAN.—The Teatro dal Verme was announced to re-open with *Il Trovatore*, which was to be followed by *I Lombardi*, and supported by Sig. Pratesi's ballet replete *Armida*.

FRENCH PLAYS AT THE PRINCESS'S THEATRE.

(To the Editor of the "Musical World.")

DEAR MR EDITOR,—On Friday last I witnessed the production of *Le Voyage en Chine*, an opera-comique by M. Bazin, and the *débuts* of Mdlle Jolly and M. Verdet. M. Bazin has used the libretto as a peg on which to hang his songs and duets. The music is very pretty and melodious, especially the air, "Vers notre beau pays;" the duet, "Quelle amusante folie" (encored); the Sailors' chorus, "Voyons la mer est belle" (encored); and the duo, "Ah quelle ivresse" (encored). Of the two *débütantes* much may be said. Mdlle Jolly has a charming, fresh, soprano voice, of extensive compass; her execution of scales and trills is extremely neat, and always perfectly in tune. She was much applauded, and made a very favourable impression. M. Verdet has a good tenor voice, with some excellent falsetto notes, which he uses with judgment. In his singing and acting he reminds me of M. Mario-Widmer. He sang all his music capitally, and was well received. With such excellent singing, the *Voyage en Chine* is likely to keep the stage till the end of the season. Messrs Didier and Schey, as usual, were inimitable, and the subordinate parts were well filled. The house was crowded, and the recalls were numerous.—I am, dear Mr Editor, yours faithfully,

July 6th, 1874.

IGNACE GIBSONE.

THE PRAGUE CONSERVATORY AND THE ARTISTS'-HOUSE.

The town which can boast of composers like Mozart and Weber, and which always enjoyed a well merited musical reputation, long wanted a concert-institute in keeping with the times; the nuisance of hum-drum virtuosity with its anything but classical programmes, needed at length a thorough regeneration, unless the old fame and world-wide celebrity of the place was to be lost for ever. It is a matter of congratulation that an Institution like the Conservatory took the initiative, and, despite all the obstacles raised partly by envy, partly by malice, and partly by simple ignorance, has carried out and consolidated the desired improvements, and, moreover, rendered them pecuniarily successful. The change dates back nearly ten years, that is, from the time when, with the director, Herr Krejci, a thoroughly artistic spirit entered the institution. The public, who, at first, were only incredulous and amazed at the notion of an orchestra of students, now eagerly patronise the yearly concerts, the programmes of which prove that the public are right. That the performances must be pronounced perfect and that even the most rigorous and carping fault-finder can discover nothing to censure in them either intellectually or technically, is demonstrated by the same programmes, of which no art-institution need be ashamed, and also by the celebrities, who have esteemed it an honour to take part in the concerts. The past season brought with it, in the way of symphonies: Beethoven, 1 and 2; Schubert, 2 movements of the unfinished work in B minor; and Gade, 8. The overtures were: Weber's *Euryanthe* overture; Cherubini's *Faniska* overture; Mendelssohn's *Ruy Blas* overture; Mozart's *Zauberflöte* overture; Schubert's *Alfonso und Estrella* overture; and Goldmark's *Sunkuntala* overture. The shorter orchestral pieces included Bach's Gavottes, 1 and 2 from the *Cultur-Suite*; Reinecke's "In Memoriam;" Gounod's "Méditation;" Jadassohn's "Canonic Serenade;" and Grädener's "Capriccio." The solo pieces—with the undermentioned artists—included songs by Mendelssohn and Schumann (Madlle Erhart, member of the opera-company at the German Landestheater); E minor Concerto, Op. 120 (Carl Reinecke); Flute solo, Tulou (Prof. Ernst Jenzsch, of the Conservatory); Spohr's D minor concerto, and Raff's Suite for Violin (Herr Carl Bargeer, Court Capellmeister); and Beethoven's E flat major concerto (Madlle Anna Mehlig). Under Krejci's direction, the past season has added fresh laurels to those previously won by the Conservatory.—A new project, which will, above all things, prove useful to the Conservatory, is the erection of a large monumental house for art purposes, a *Künstlerhaus*, in which all the class-rooms of the institution will be united, and where also the Academy of Painting and the Chamber of Commerce will have premises. There will, likewise, be two concert-rooms, the larger of which will accommodate 1,500 persons. This will at last supply a deeply-felt want. We have only two concert-rooms, all counted, in Prague, and of these one is too small for

orchestral works, and the other not too good, acoustically speaking. Besides this, the latter is employed for balls and parties, and, consequently, not to be obtained for concerts during all the Carnival. There is not a room dedicated exclusively to music, and thus the erection of the *Künstlerhaus* will satisfactorily supply something which has long been needed. The building will be inaugurated by the Directors of the Savings-Bank, which will celebrate its jubilee in 1875. For the erection of the building, as well as its appropriation as intended, we are indebted to Baron Bohusch, the business manager of the Conservatory, a gentleman who has, in other ways likewise, rendered great service to art here, and, despite his advanced age, still continues to do so. By the realization of the above project, the Conservatory will be worthily housed, and the city acquire one more ornament, since particular attention will be given to the monumental decoration of the edifice. We wish the whole thing every success.—*Neue Berliner Musikzeitung*.

—o—
WAIFS.

Madame Adelina Patti will sing at the Liverpool Festival next autumn.

The Boston Handel and Haydn Society lost 4,400 dollars by their recent performances.

The National Eisteddfod is to be held at Bangor on the 18th, 19th, 20th, and 21st of August.

The Singakademie of Berlin is busy with a new oratorio, *The Fall of Jerusalem*, by Herr Blummer.

During their tour in Great Britain the Jubilee singers realized £10,000 towards the funds of the Fisk University, Tenn.

Madame Patey had the honour of singing before the Prince and Princess of Wales at the last State Concert in Buckingham Palace.

Great things are expected of a memorial and critical work on "Johann Sebastian Bach," which is being prepared by Herr Philip Spitta.

Mr Brinley Richards was among the guests invited by the Hon. Mrs Cust, of Great Stanhope Street, to meet H. R. H. the Prince of Wales, on Monday evening.

Mr Macfarren's *John the Baptist* is to be performed at the Leeds Festival, at the instigation, we understand, of Sir Michael Costa, who has accepted the post of conductor.

The banker, Marignoli, of Rome, has fitted up a theatre in his own house, and opened it with Flotow's *Ombre*. When will *Martha* become a shade among us, and *L'Ombre* a substance?

Miss Clara Louise Kellogg—says the *Arctadian*—is resting during the summer at Cold Spring. She will devote a portion of her holiday to studying Balfe's posthumous opera, *The Talisman*.

Among the visitors to the Handel Festival was M. Charles Lamoureux, the champion of Bach and Handel in Paris. M. Lamoureux sent an interesting and eulogistic account of the performances to the *Gazette Musicale*.

The municipality of Buseto, through its syndic, has addressed the following note to the Prefect of the Seine:—"The municipal representatives of Buseto, moved by the reception given to their fellow-townsmen, the maestro Verdi, send to great and generous Paris thanks and friendship."

Miss Gertrude Bussler and Miss Holmboe L'Hombro, the young Norwegian artists who were so well received in the aristocratic salons of London in the early part of this season, have been giving concerts with great success in the Western watering-places of Norway during the past month.

THE PIANO IN TIME OF WAR.—When the child-like soldier, in his infantine gambols, has played and fought up to breaking point with the smaller pieces of furniture; when he has converted the piano into a sentry-box, has burned the sideboard, and used the sofas and the fragments of chairs, wardrobes, chests of drawers, and so on for barricading purposes, he has done nothing for which anyone but the owner of the property has much right to blame him. A young man in good spirits, having fought his way some two hundred miles into the heart of a country whose inhabitants mean to kill him if they get the chance, will as truly throw things about, make himself a sentry-box (if he wants one) out of whatever comes handy, and, in default of other timber more suitable for such a purpose, keep himself warm by burning rose-wood and mahogany. We need not forget, all the same, that war has its grotesque and ignoble, as well as its terrible and sublime, side, and that there is a certain want of fitness in looking to Erard, Broadwood, or Pleyel for the materials of a sentry-box.—*The Germans in France*, by Sutherland Edwards.

We read of a proposed great Festival at Munich next month—6,000 performers—the Handel Festival must look to its laurels.

Madame Christine Nilsson, after leaving London at the close of the Opera season, goes to St Petersburg for a two months' engagement. From St Petersburg she returns to Paris, to open the new Grand Operahouse, with the *Hamlet* of M. Thomas. From Paris she travels back again to Moscow, and thence to Vienna.

It is not Herr Maurice Strakosch, but Herr Ferdinand Strakosch, who was contemplating, some time since, the establishment of an Italian Opera company at Berlin. Herr Maurice Strakosch, although he has given up all idea of re-opening the Théâtre Ventadour for Italian Opera at his own risk, has his hands, if not his pockets, sufficiently full.

Whatever Madame Lucca may find to say about her Havanese season, she cannot justly complain that she has not been appreciated in the United States. Only the other day she so captivated a pork-butcher in Chicago that he bribed one of the scene-shifters to obtain for him the boots she wore as Mignon. In our opinion, the scene-shifter made his \$100, the amount of the bribe, easily; and in all probability Madame Lucca forgave the theft when she learned, as she was sure to do, that her own fascinations were the cause. Any *prima donna* can be admired by a prince, but it is not often that she succeeds in securing the worship of a pork-butcher. To our mind there is something quite pathetic in this little anecdote. We can imagine that pork-butcher passing from the condition of piggishness, which had become normal to him, to the exquisite *pianissimo* of pensive, poetic reverie. Of course he took the boots home with him. He thought about them all day while he was at the slaughter-house, and when he came home at night he put them before him on the mantel-piece and whistled "Knowest thou the land" as he made out his invoice of hogs. Possibly he shed a silent tear that it had not pleased heaven to make a tenor of him, so that he might have stuck managers instead of sticking pigs. We know not how that was, but we cannot repress a sigh of sympathy as we think of Lucca, whose destiny it is to "wander singing through the listening world," perchance to capture other pork-butchers with other boots; and then picture to ourself that sentimental assassin of swine thrilling with tender memories as he plods his way through life's weary *abattoir*, bleeding inwardly with a cadenza that has inflicted a wound unto death.—*Arcadian*.

Advertisements.

THE VOICE & SINGING BY ADOLFO FERRARI.

THE FORMATION AND CULTIVATION OF THE VOICE FOR SINGING.

Price 12s.

London: DUNCAN DAVISON & Co., 244, REGENT STREET, W.

"The remarkable qualities of this book are the author's freedom from conventional trammels, the strong sense of his opinions, and the novelty yet evident soundness of his precepts; his work has consequently come into general use as a manual of vocal instruction."—*Daily News*.

DR. STOLBERG'S VOICE LOZENGE,

For invigorating and enriching the voice, and removing affections of the throat.

DR. STOLBERG'S VOICE LOZENGE is universally acknowledged to be the most valuable remedy for sore throat, hoarseness and relaxed throat. It should always be taken before singing or reciting, as it strengthens the vocal organs. It is most extensively prescribed by the faculty for the throat and voice. Dr. Lewis of Basingstoke says he finds them most efficacious, and in Dr. Copland's Dictionary of Practical Medicine (Longman & Co.), they are strongly recommended at pages 872 and 1492. They are used by all the greatest vocalists and orators in Europe, and have been established over a quarter of a century. Testimonials from Fatti, Grisi, Lablache, Santley, &c. Sold in boxes, 1s. 1½d. and 2s. 9d. by all Chemists throughout the United Kingdom and the Colonies.

THE ART OF SINGING.

New Edition, Revised and Improved, of

A COURSE OF STUDY AND PRACTICE FOR THE VOICE, By T. A. WALLWORTH.

A method as used by the Author for his pupils in the Royal Academy of Music, and upon which he has cultivated the voices of Miss Lucy Franklin, Mdlle Alwina Valleria, and other successful vocalists.

Full Music size, price 7s.

London: HAMMOND & Co. (late JULLIEN), 5, Vigo Street; and of the Author, at his residence, 88, Wimpole Street.

MIGNON.

Opera, in Three Acts,

BY

AMBROISE THOMAS.

The Opera complete, for Voice and Piano, with Italian and French words, net 20s.

The Opera complete, for Piano Solo, net 12s.

All the following Songs, Duets, &c., can be obtained at HALF the marked PRICES, either with Italian or with French Words:—

	s.	d.
1. STANZE (Basso)—"Fuggitivo e tremante" ...	3	0
2. ARIA (Tenore)—"Si, solingo ognor pel mondo" ...	6	0
3. ROMANZA (Mezzo Soprano)—"Non conosci il bel suol" ...	5	0
4. DUETTO (Mezzo Soprano e Tenore)—"Leggiadre rondinelle" ...	5	0
5. TRIO—"Riconoscente amore, se nel cor" ...	5	0
6. STROFE (Soprano)—"Chi m'ama or venga meco" ...	4	6
7. MADRIGALE—"Bella Diva, per pietà" ...	5	0
8. DUETTO (Soprano e Tenore)—"Non darti alcun pensiero" ...	5	0
9. VALZA DEL DUETTO—"Gai complimenti, plausi e sospir" ...	6	0
10. STIRIANA (Mezzo Soprano)—"Io conosco un garzoncel" ...	5	0
11. MELODIA (Tenore)—"Addio Mignon fa core" ...	5	0
12. RECIT. (Cantabile) (Mezzo Soprano)—"Ella e la presso a lui" ...	5	0
13. DUETTO (Mezzo Soprano e Basso)—"Sofferto hai tu? conosci il duol?" ...	5	0
14. POLACCA (Soprano)—"Io son Titania la bionda" ...	6	0
15. CORO—"Or—sù sciogliamo le vele" ...	5	0
16. NINNA-NANNA (Basso)—"Del suo cor calmai le pene" ...	4	0
17. ROMANZA (Tenore)—"Ah non crede a l'afflitta nel vergin suo candore" ...	4	0
18. DUETTO (Mezzo Soprano e Tenore)—"Ah! son felice! io son rapita" ...	7	6
19. PREGHIERA (Mezzo Soprano)—"O vergin Maria il Signore sta conte" ...	3	0
20. FORLANA (Soprano)—"Finche resti al prato un fior" ...	6	0
21. ARIA (Soprano)—"A meraviglia, a meraviglia" ...	6	0
22. RONDO GAVOTTA (Mezzo Soprano)—"In veder l'amata stanza d'alle" ...	5	0

N.B.—All the above Songs are published in different Keys, to suit all Voices.

All the above Songs are also published with French Words.

LONDON:

DUNCAN DAVISON & CO.,
244, REGENT STREET, W.

Arrangements for the Pianoforte of the above Opera, by the best Composers, can be obtained from the Publishers.

ROYAL ITALIAN OPERA

COVENT GARDEN.

GOMES' OPERA,

"Il Guarany,"

PERFORMED FOR THE 4TH TIME
IN ENGLAND,

THURSDAY, MAY 7TH.

The whole of the Music of this popular Opera
can now be had in Single Numbers.

VOCAL SCORE, COMPLETE, 21s.

*Various Pianoforte Arrangements by Celebrated
Composers may be had.*BOOKS OF AIRS ARRANGED BY
W. HUTCHINS CALLCOTT.

	SOLO.	DUET.
<i>In Two Books, each.</i>	5s.	6s.

LONDON:
HUTCHINGS & ROMER,
9, Conduit Street, Regent Street, W.*Just Published.*

THE MUSIC

FROM

OFFENBACH'S

NEW OPERA BOUFFE,

LA JOLIE
PARFUMEUSE,

AS PERFORMED AT THE

ALHAMBRA THEATRE.

LONDON:
BOOSEY & CO.,
295, REGENT STREET.

Sung by Mdme ADELINA PATTI
at the Composer's Concert with un-
precedented success.

"THE
BIRD THAT CAME
IN SPRING."

SONG.

BY

SIR JULIUS BENEDICT.

Edition in F, for Soprano.

Edition in D, for Contralto.

"THE BIRD THAT CAME IN SPRING" is one of the
prettiest songs of recent days, and the unaffected
manner in which it was sung by Mdme Adelina
Patti, obtained for it a well-merited encore."—
"The Times," June 9th.

Price FOUR SHILLINGS.

LONDON:
ASHDOWN & PARRY,
HANOVER SQUARE.

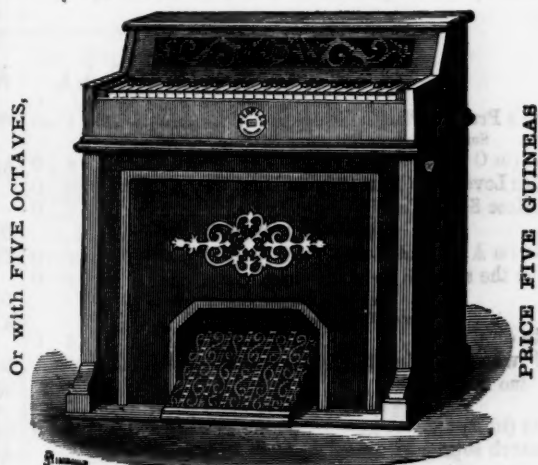
CHAPPELL & CO.'S
PEOPLE'S
HARMONIUM

SOLID DARK OAK CASE.

BY

ALEXANDRE.

Price FOUR GUINEAS.



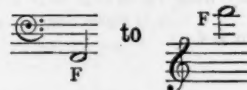
Or with FIVE OCTAVES,

PRICE FIVE GUINEAS

Registered 22nd January, 1874.

SIZE—Length, 2 ft. 6 in.; Depth, 11 in.; Height, 2 ft. 9½ in.

Compass, 4 Octaves,



This Harmonium has been designed expressly to meet the frequent demands
made for a small instrument of good quality of tone, and at a price within the
reach of all. By the aid of newly invented machinery, and the combined re-
sources of Messrs. ALEXANDRE's large manufactory, CHAPPELL & Co. can now
offer the above marvel of cheapness, elegance, and good quality of tone, for Four
Guineas. It will be found invaluable for small Class Room, Cottage, or Library.
As a musical cadeau it will be appreciated both for its sweet tone and pleasing
appearance.

Also, with Celeste Stop, One Row and a-half of Vibrators,

Price FIVE GUINEAS.

CHAPPELL & CO.,
50, NEW BOND STREET, LONDON.

DEDICATED TO HIS ROYAL HIGHNESS THE PRINCE OF WALES.

M. W. B A L F E'S

NEW GRAND OPERA,

IL TALISMANO.

The Original English Libretto by ARTHUR MATTHISON.

Italian Translation by Signor G. ZAFFIRA.

PERFORMED WITH TRIUMPHANT SUCCESS AT HER MAJESTY'S OPERA.

Complete, with Portrait, Pro-em, and Memoir - 2ls.

VOCAL MUSIC.

	n.	d.		n.	d.
Edith's Prayer (Placida Notte)	4	0	Weary hours (Ahi che tedio che languor) Duet	4	0
Sung by Madame CHRISTINE NILSSON (original key).			adapted from the Chorus of Ladies	4	0
Ditto (in C and B flat)	4	0	Beneath a portal (La guerra appena) Romance of	4	0
Golden Lovelocks (Folto Chioma, Duet, Tenor, and Bass) ...	4	0	Navarre	4	0
The Rose Song (Candido fiore)	4	0	Sung by Mdle MARIE ROZE (original key).		
Sung by Signor CAMPANINI (original key).			Ditto (in E flat)	4	0
Ditto (in A flat and B flat)	4	0	The Lady Eveline (Canzone d'Evelina)	4	0
I love the sky (Mi piace un cielo)	4	0	Sung by Madame CHRISTINE NILSSON (original key).		
Sung by Signor CATALANI.			Ditto (in C)	4	0
Song of Nectabannus (original key).			Keep the Ring (Quest' anel). Duet	4	0
Ditto (in C)	4	0	Sung by Madame CHRISTINE NILSSON and Signor CAMPANINI.		
Oh! who shall sing the rapture (Oh! chi d'amor,	4	0	Ditto , for Drawing-Room performance	4	0
fuo mai)	4	0	Why Sweetheart (Caro perchè si dolente). Trio ...	4	0
Sung by Signor ROTA (original key.)			Sung by Mdme CHRISTINE NILSSON, Mdle MARIE ROZE and Signor ROTA.		
Ditto (in F)	4	0	Crusaders' March	3	0
Monarch supreme (Sommo Signore), Prayer and War			A Song to Merrie England (Cantiam dell' Inghilterra),		
Song (L' arco tendete)	4	0	Part-Song, S.A.T. and B.	4	0
Sung by Signor ROTA (original key).			Ditto , Glee for male voices, arranged by G. A.		
The War Song , Separate, in lower key	4	0	Macfarren	4	0
On balmy wing (A te coll' aure a sera)	4	0	Radiant Splendours (Nella dolce trepidanza) ...	4	0
Sung by Signor CAMPANINI (original key).			Sung by Madame CHRISTINE NILSSON (original key).		
Ditto (in B flat)	4	0	Ditto (in B flat)	4	0

PIANOFORTE MUSIC.

The Rose Song	Wilhelm Kuhe	4	0	War Song	Brinley Richards	4	0
Ditto	E. L. Hime	4	0	The Talisman Waltz	Chas. Godfrey	4	0
First Fantasia	Wilhelm Kuhe	4	0	Ditto Galop	Ditto	4	0
Second ditto	Ditto	4	0	Ditto Quadrille	Ditto	4	0
Fantasia	E. L. Hime	4	0				

IN THE PRESS.

Arrangements by Sir Julius Benedict, G. A. Osborne, Frederic Archer, &c., &c.

JULES ROCHARD'S EASY PIECES.

Beneath a portal	2	0	The Rose Song	2	0
Radiant splendours	2	0	The Crusader's March	2	0
Ladies' Chorus and War Song	2	0	Golden Love-locks and Oh! who shall sing the rapture ...	2	0

LONDON: DUFF & STEWART, 147, OXFORD STREET.